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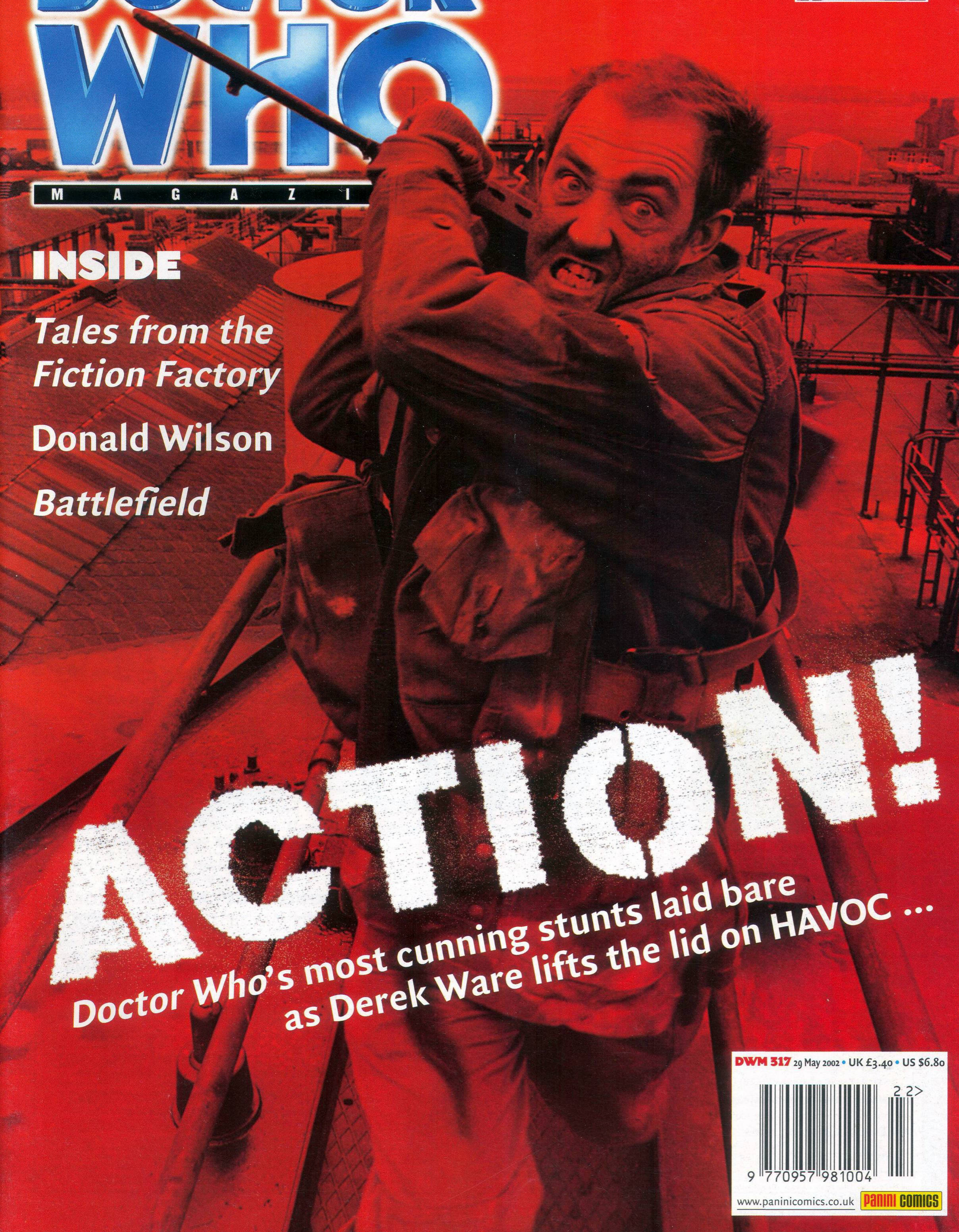

INSIDE

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Donald Wilson

Battlefield

ACTION!

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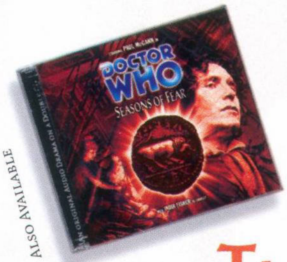

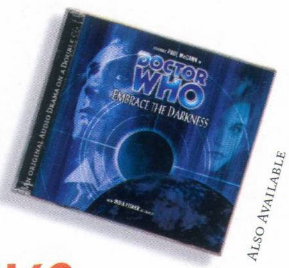

THE TIME OF THE DALEKS

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DWM 317

'Wouldn't have one in the house, old boy!'

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Editor Clayton Hickman
Editorial Assistant Benjamin Cook
Departing Designer Peri Godbold

Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Mike Riddell

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"I think Graham Norton should be the new Dr Who. He could look up embarrassing websites devoted to the monsters." Printed in the UK. Newstrade distribution: Marketforce (UK) Ltd, 020 7907 7500. Subscriptions: MRM, 01858 410510. ISSN 0957-9818

Editor's letter CHANGE AND CHANGE ABOUT

No, keep reading. It's useful stuff this month, honest! You can read the comic strip in a minute ...

To kick off, we promised you an interview with Robert Jezek this month, tying in with our mammoth *Archive* on *Battlefield*. Well, we've had to hold that over to make space for a tribute to Donald Wilson, one of *Doctor Who*'s founding fathers, who passed away in March. The interview will appear next issue.

You'll also notice that *Timelines* is missing (no, I *promise* that this won't become a regular occurrence) due to sheer lack of space. I hope you can forgive us – after all, month in, month out, there's more packed into these 52 pages than you'll find in magazines twice the size of **DWM**. Believe us, we've counted!

Talking of packing things in, you'll be pleased to know that the second of our **DWM** Special Editions is scheduled for release this July – but *The Complete Third Doctor* was simply too fact-tastic to fit into 68 pages, so we've upped the page count to 84 this time round. I mean, it's not like we *need* to sleep ...

Deep breath now, 'cos there's some sad news to finish on. **DWM** 317 will be the last full issue to carry the name of Peri Godbold as Designer. Peri's been with the magazine, on and off, for an amazing 14 years now, and she's decided that the time has come to leave Panini Towers to seek her fortune in the rough-and-tumble world of freelance design. And after that long, who can blame her? Luckily, her first 'real world' assignment will be ... designing the **DWM** Specials. Ha ha! There's no escape!

So, Peri, from the whole **DWM** team – Scott, Ben, our writers, our artists, myself (what would I have done without you, Pel?) and all the rest of the fly-by-night editors who were lucky enough to work with you over the last one-seventh of a century (!) – a huge, *huge* thank you for everything you've done for us and for the magazine. Alan Barnes called you the "unsung hero" of **DWM**, so I guess it is about time we had a sing-song on your behalf.

We'll miss your grin, your Yeti-obsession, your hen, your cuppas, your support, your hard work and your bloody *brilliant* designs – but most of all, we'll miss you, Pel. It's been a blast.

Happy times and places, chuck ...

Clay

Coming Up ...

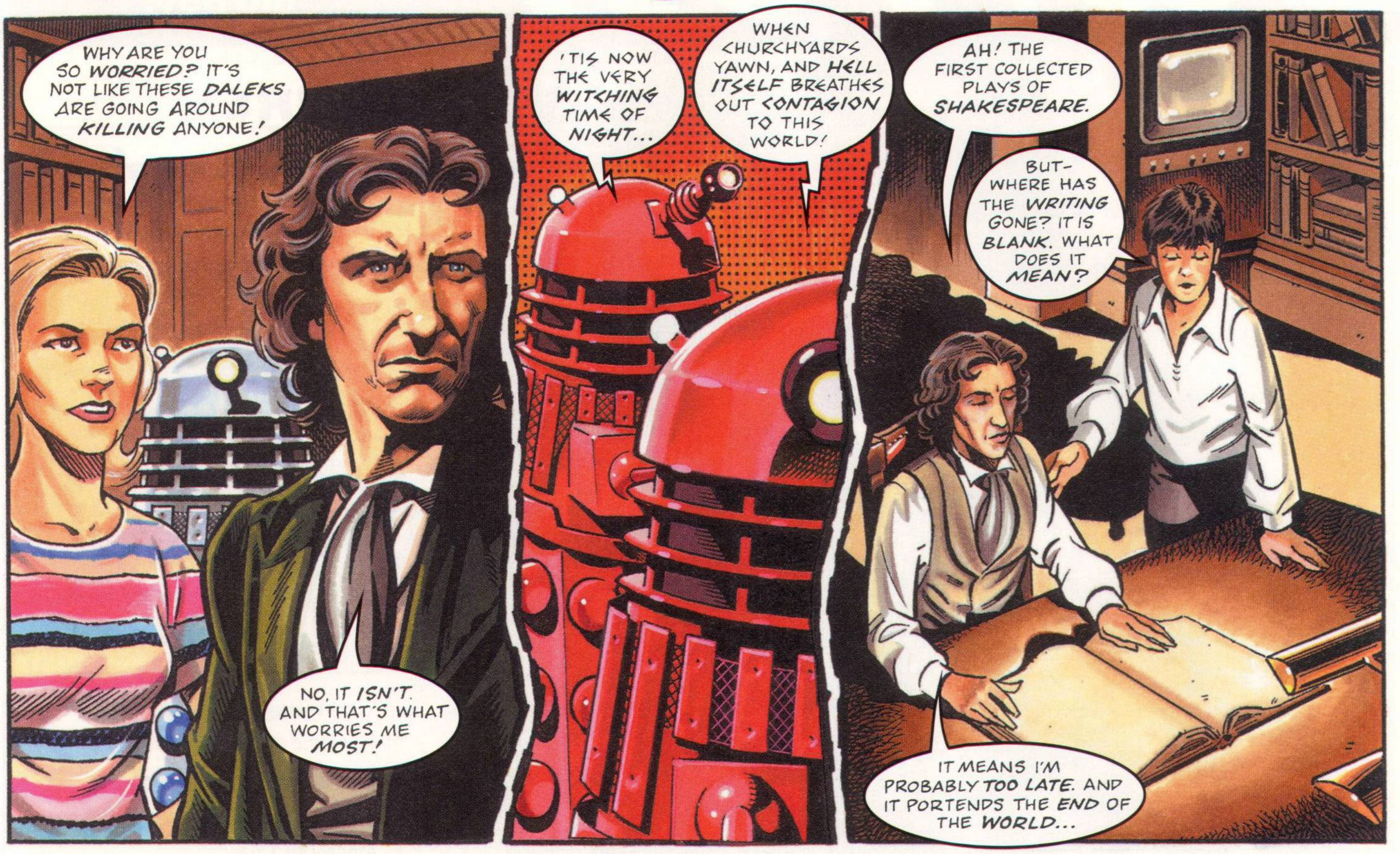
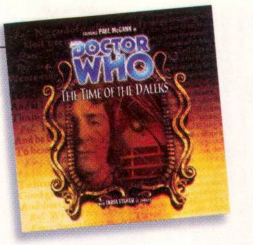

WHY ARE YOU SO WORRIED? IT'S NOT LIKE THESE DALEKS ARE GOING AROUND KILLING ANYONE!
NO, IT ISN'T. AND THAT'S WHAT WORRIES ME MOST!
'TIS NOW THE VERY WITCHING TIME OF NIGHT...
WHEN CHURCHYARDS YAWN, AND HELL ITSELF BREATHES OUT CONTAGION TO THIS WORLD!
AH! THE FIRST COLLECTED PLAYS OF SHAKESPEARE.
BUT– WHERE HAS THE WRITING GONE? IT IS BLANK. WHAT DOES IT MEAN?
IT MEANS I'M PROBABLY TOO LATE. AND IT PORTENDS THE END OF THE WORLD...

ILLUSTRATION BY MARTIN GERAGHTY

The Time of the Daleks

an audio drama by **Justin Richards**



Released on 28 May
Featuring The Eighth Doctor and Charley
Enemies The clue is in the title ...
Setting New Britain, the near future: "During General Learman's benevolent dictatorship."
You'll like this if you like Shakespeare; *The Evil of the Daleks*; 1995's nuclear thriller *Crimson Tide*
Listen out for ... The recurring narration to events on the Dalek ship

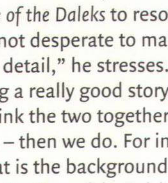
The Doctor Paul McGann
Charley India Fisher
General Mariah Learman Dot Smith
Viola Nicola Boyce
Major Ferdinand Julian Harries
Kitchen Boy Jem Bassett
Priestly Mark McDonnell
Hart Lee Moone
Professor Osric Ian Brooker
Dalek Voices Nicholas Briggs, Clayton Hickman

Music Nicholas Briggs
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Nicholas Briggs

The Daleks are experimenting with time yet again; attempting to gain control of the fourth dimension with consequences that can be ... unpredictable. That they create an explosive cocktail of events should go without saying, but in General Maria Learman's New Britain, others are conducting time experiments of their own. A tempest in time has brought the Skarosian 'scholars' here, with extreme turbulence in the Vortex also buffeting the Doctor and Charley before they reach New Britain.

What connection do these events have with the gradual, unexplained disappearance of Shakespeare, 'the greatest playwright in the universe' from England's history? Could this account for the unusual vocabulary of the Daleks that the Doctor and Charley meet in Learman's palace? What connects the array of mirrors in Professor Osric's breathtaking Hall of Clocks with a trapped Dalek timeship? Can the Doctor trust General Learman – and with rebels close at hand, can the General trust her own niece, Viola? And where *has* Shakespeare gone, anyway?

Has Shakespeare disappeared from Earth's history?



The answers lie in the Eighth Doctor's first exciting audio adventure with the Daleks – and, for this crucial component of their 2002 Paul McGann season, Big Finish co-producer Gary Russell turned to a writer who knows the Eighth Doctor (and indeed, Shakespearean drama) very well. Enter BBC Books' range consultant, Justin Richards ...

The Time of the Daleks is Richards' first *Doctor Who* audio play since May 2000's *Red Dawn*, which featured the Ice Warriors. How did he land the plum of the Eighth Doctor and Charley Dalek story? "I don't think I'd made any secret of the fact that I wanted to write a Dalek adventure," admits Richards, "and I guess Gary realised that I could write for the McGann Doctor as I had managed to produce an Eighth Doctor novel or two! So, when he was planning the season, he asked me if I was interested ... He gave me the title and a one-line description of what sort of story was needed to fit into the ongoing arc – and, of course, I jumped at the chance!"

How did Richards approach writing for the Big Finish Eighth Doctor and companion, given his role in the book range? "Some people seem to regard the books and audios as completely different 'manifestations' of *Doctor Who*'s ongoing story," he says, "but I don't. To my mind, the audios are what happened between the 1996 TV Movie and [BBC Books' first McGann novel] *The Eight Doctors*. That doesn't mean that, at some stage, they all have to tie up and fit nicely together, of course – but obviously the Big Finish audio plays can't occur after *The Burning ...*" adds Richards, referring to his own milestone McGann novel from August 2000.

So, were there any touches that Richards added to *The Time of the Daleks* to resonate with the book range? "We're not desperate to make it all fit exactly together in every detail," he stresses. "That has to come second to telling a really good story, I think. That said, where we *can* link the two together – extend the tapestry, if you like – then we do. For instance, all the Eurozone stuff that is the background to Learman seizing power prior to *The Time of the Daleks* ties in deliberately with the situation in Lance Parkin's book *Trading Futures* [published April 2002]. They're set at about the same time, and it was possible to make their political backgrounds tie together. That was Lance's idea – and it enhances both of the stories, I think, without detracting from or compromising either, which is how continuity should work."

The 'Season Twenty-Eight' writers congregated late in 2000 to discuss the aforementioned story arc ... "When we met, the season was mapped out," confirms Richards. "Gary had decided who was doing what and when, so it was a case of getting us together to go through our rough story ideas. The objective was that we should all know what everyone else was doing so as not to overlap – and so we could tie them all together."

So how closely did Richards work with the other writers? "We were all at rather different stages of story development at that point. I think Alan Barnes and I – writing the last two stories – had pretty full outlines; everyone else was sort of marshalling their ideas and sorting out structure. Lots of good stuff came from that meeting – and two specific things with regard to *The Time of the Daleks* ... First, we found points in earlier stories where things could be set up for stuff that I wanted to do – in *Invaders from Mars* and in *Seasons of Fear*. And second, I had some things happening that were similar to some of what Rob Shearman wanted to do in *The Chimes of Midnight*, so I took those out..."

The result? A story involving Daleks, time corridors, New Britain, portals and lots and lots of Shakespeare! Did Richards have to convince Russell that these elements could work together – or were they requested upfront? "Gary just provided the title to begin with, really, but with it came an explanation that it refers to the Daleks playing around with time itself. The rest of it was mine. I deliberately didn't tell Gary what I was doing until I had a complete outline. You can imagine: 'Hi there – I've got this great idea that the Daleks keep quoting Shakespeare!' Without seeing and hearing that in context, it just sounds daft, whereas I was after 'bizarre.' I wanted the Daleks to have some extra impact – and on audio, that has to be related to what they say. I thought, 'What's the most outrageous thing that a Dalek could say? What would they never ever do?' And quoting Shakespeare seemed like a good bet! The difficult bit was working out a really good reason *why* they would be do it.

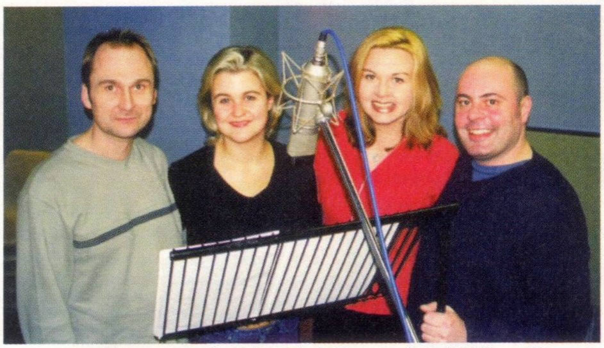
"I think *The Evil of the Daleks* works so well, with the Daleks in the Victorian mansion, because the Daleks are completely out of context. They're so out of place that it really works visually. That's my all time favourite *Doctor Who*, so it was a big influence – especially the idea of using mirrors to time-travel. It's a bit worrying, I guess, that all the rubbish about orthopositronium and mirror matter is straight out of *New Scientist*, so it could work ... theoretically. Just don't try it at home, kids!"

Dot Smith and Ian Brooker: battling for a brave new Britain.

Richards recalls that, during production, "Dot Smith finished recording her final scene as Learman – playing it dead straight and serious and giving it her usual 110%. And afterwards she said to Nick Briggs: 'This is just *so* bizarre!' I thought: 'Good – that's exactly what I was after.'" Before production, incidentally, the General was named Kent Learman – and *she* was Viola's uncle! "Learman was a male character in my script, you see, and it was Nick's idea to get Dot to do it. He convinced me that she was exactly right for the part, which she is, and the changes to make *him* a *her* were minimal."

The conjunction of Kent and Learman, as written, can't have been accidental: the nobleman Kent being one of the few survivors of Shakespeare's tragedy *King Lear*. Was Richards naming his characters after Shakespearean equivalents? "Names are always hard to come up with" he confesses, "so if you can find a thematic 'hook' to help you, that's great. Most of the people in [Richards' first Virgin Books novel] *Theatre of War* are named after archaeological sites, for example! So yes, it was deliberate. And hopefully there's some thematic resonance: Learman is a very astute leader, who nevertheless misses the obvious and won't listen to a close relative who can see it; Ferdinand and Viola are paired off, though they're not brother and sister, and aristocratic in background; Osric is a 'waterfly', sort of foppish and diffident ... But the rebels are outside that world – looking in, if you like – so they have more prosaic names: Priestly is an advocate, asking people to believe in him and his goals, while Hart is an idealist – emotional more than rational ..."

Were there any favourite lines of Shakespeare that didn't get worked into the dialogue? "Oh, loads! The whole of *Hamlet*, for example – though I got quite a lot of it in. Perhaps we'd sell more if we stole an idea from *Forbidden Planet* and printed 'With additional dialogue by William Shakespeare' on the cover?"


Lee Moone, India Fisher, Nicola Boyce and Mark McDonnell: delighted to be working with the Daleks it would seem!

Finally, was the date for the 'New Britain' setting left deliberately vague, or did Richards have a timeframe in mind for the political events that he describes? Albeit with some satirical intent, perhaps ... "It's set a few years into the future – deliberately vague. It depends, you see, on how long it actually takes for the trade war with the US to hot up, the Euro to get devalued, the European Central Bank to collapse, and the countries locked into the Euro to realise that a single fiscal policy for such a diverse demographic area won't work ... Of course, that may or may not happen, but the notion that a government might hold a referendum, then ignore the result, leading to a military coup ostensibly to restore democracy is certainly food for thought. The problem that Learman and Priestly have is that they are both right – and that they're both doing what they absolutely believe to be for the best. *Crimson Tide* with Daleks, anyone? There's a thought ..."

MARK WYMAN

Time-Path Indicator

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN *DOCTOR WHO*

MAY

Saturday 4

TV Doctor Who: Robot by Terrance Dicks [Fourth Doctor Sarah & Harry] UK Gold

Sunday 5

TV Doctor Who: The Ark in Space by Robert Holmes [Fourth Doctor Sarah & Harry] UK Gold

Monday 6

Video Doctor Who: The Ambassadors of Death by David Whitaker [Third Doctor & Liz] BBC Video *£16.99*

Novel Doctor Who: Prelude by Terrance Dicks [Fifth Doctor & Peri] BBC Books

Novel Doctor Who: The Book of the Still by Paul Ebbs [Eighth Doctor, Fitz & Anji] BBC Books

Soundtrack Doctor Who: The Smugglers by Brian Hayles [First Doctor, Ben & Polly] BBC Radio Collection

BBC RADIO COLLECTION
DOCTOR WHO
THE SMUGGLERS
THE ORIGINAL BBC TELEVISION SOUNDTRACK

Saturday 11

TV Doctor Who: The Sontaran Experiment by Bob Baker and Dave Martin [Fourth Doctor Sarah & Harry] UK Gold

Sunday 12

TV Doctor Who: Genesis of the Daleks by Terry Nation [Fourth Doctor Sarah & Harry] UK Gold

Monday 13

Novella Doctor Who: Nightdreamers by Tom Arden [Third Doctor & Jo] Telos Publishing £10/£25

Saturday 18

TV Doctor Who: Revenge of the Cybermen by Gerry Davis [Fourth Doctor, Sarah & Harry] UK Gold

Sunday 19

TV Doctor Who: Terror of the Zygons by Robert Banks Stewart [Fourth Doctor, Sarah & Harry] UK Gold

Saturday 25

TV Doctor Who: Planet of Evil by Louis Marks [Fourth Doctor & Sarah] UK Gold

Sunday 26

TV Doctor Who: Pyramids of Mars by Stephen Harris [Fourth Doctor & Sarah] UK Gold

Tuesday 28

Audio drama Doctor Who: The Time of the Daleks by Justin Richards [Eighth Doctor & Charley] Big Finish

MAY

Saturday 1

TV Doctor Who: The Android Invasion by Terry Nation [Fourth Doctor & Sarah] UK Gold

Sunday 2

TV Doctor Who: The Brain of Morbius by Robin Bland [Fourth Doctor & Sarah] UK Gold

Monday 3

Novel Doctor Who: The Crooked World by Steve Lyons [Eighth Doctor, Fitz & Anji] BBC Books

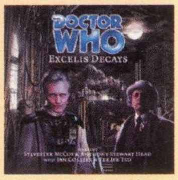
Novel Doctor Who: Ten Little Aliens by Stephen Cole [First Doctor, Ben & Polly] BBC Books

Saturday 8

TV Doctor Who: The Seeds of Doom by Robert Banks Stewart [Fourth Doctor & Sarah] UK Gold

Sunday 9

TV Doctor Who: The Masque of Mandragora by Loius Marks [Fourth Doctor & Sarah] UK Gold



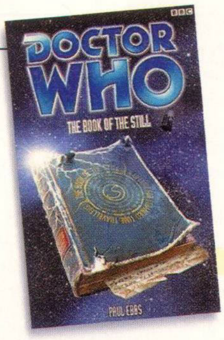
Monday 10

Audio drama Doctor Who: Excelis Decays by Craig Hinton [Seventh Doctor] Big Finish £9.99

Except where stated: BBC Books novels £5.99; BBC videos £12.99; BBC DVDs £19.99; BBC Radio Collection/Big Finish audios £13.99 [all double CD]. All prices quoted are RRP.

The Book of the Still

a novel by **Paul Ebbs**



Published 6 May
Featuring The Eighth Doctor, Fitz & Anji
Enemies The psycho-killer escort agency from hell and a bunch of guys in black hats.
Setting The polluted Lebsenswelt
You'll like this if you like ... *Shada*, *Conundrum*, *Eye of Heaven*, Robert Sheckley's *Mindswap* and *Dimension of Miracles*
Watch out for How much activity the Doctor can squeeze into 30 seconds

Lebenswelt supplies minerals to just about everywhere, so the inhabitants are happy – and everybody's rich, which is nice. But as the Doctor says , in a society where no one has to actually fix drains for a living, drains seldom get fixed – so Anji has to put up with the smell. And the sights, and the sounds ... for a whole week? Well, longer than that, in fact – as it seems that the Doctor has ended up in prison, for a crime he just might have committed!

"May last year was an incredible month for me," announces a still-very-excited Paul Ebbs, "getting *The Book of the Still* accepted and breaking into TV at the same time. My biorhythms must have really connected with my Chi that month!" Presumably, then, Ebbs can tell your typical author's tale of years of blood, tears, toil and sweat over dozens of rejected manuscriupts? "No – it's my first submission! I toyed with the idea of doing a *New Adventure* in the 1990s, but never sent it in. I built my confidence with various fan audio groups, including my own 'Season 27', proceeded to work for BBV, and eventually decided writing a novel would be cool. I'm friends with a terribly clever guy called Richard Jones – and, at a barbecue about three years ago, we decided it would be a jolly wheeze to do an Eighth Doctor novel, and *The Book of the Still* is the end product."

The desire was specifically to write for the McGann Doctor, then? "Well, it started as an EDA, but the reader at the BBC who liked it suggested that we revamp it as a PDA!" grins Ebbs. "Richard's personal world invaded the writing process and he wasn't able to commit to the project after the planning and chapter breakdown, so I reworked it as a Sixth Doctor story. It went through to [BBC Books range consultant] Justin Richards, who said 'Hey, this is more like an EDA, can you fit Anji in somewhere?' – so I reworked it again! Once that met Justin's approval, we were all systems go. I think it works better, I could go more 'out there' with it, rather than having to stick with the idea that 'this could have been a TV show'."

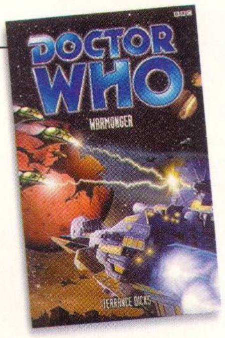
The idea of a book inscribed with the names of time-travellers stranded in a chaotic universe seems so tightly connected to the ongoing post-Gallifrey motifs of the current range that it's difficult to imagine this story even being considered for any other era. "I think it was just luck that Richard and I came up with an idea that was intrinsically about Time – with a capital 'T'! – that fitted in very nicely with the direction that the EDAs are taking. I have been made privy to what is planned for the future with Sabbath, but the events of *The Book of the Still* are a symptom of the bigger problem, I think, rather than part of the problem itself. The novel is therefore in the happy position of being part of the arc but nicely stand-alone too."

Is the Doctor's imprisonment fully justified?

"Paul and Richard sent me the proposal for *The Book of the Still* ages ago," confirms Justin Richards. "I wasn't so struck with the story, but the prose was good and I really liked the central idea – the notion of the Book itself – so I suggested they pretty much ditch the story that they had and think again, keeping that interesting and original central idea. It took a couple more drafts and storylines, and Richard dropped out along the way, but Paul stuck with it and has turned in a book that is every bit as good as I'd hoped." DAVID DARLINGTON

Warmonger

a novel by **Terrance Dicks**



Published 6 May
Featuring The Fifth Doctor and Peri
Enemies One or two familiar foes ...
Setting One or two familiar planets ...
You'll like this if you like ... *Frontier in Space*, *The Five Doctors*, *The Quantum Archangel*
Watch out for The Supremo's entrance, and a helpful dedication ...

Perpugilliam Brown is going to die very soon. It's inevitable – all her friends and colleagues are dead. Brand, Marko, Lon, and the rest ... resistance to the armies of the mysterious, all-powerful enemy is almost inconsequentially futile. She lost contact with the Doctor almost a year ago – what the hell can he have been playing at all this time?

"With *Warmonger*," says Justin Richards, "Terrance pitched two ideas over the phone and, me being me, I went for them both, albeit in a single book! He was interested in doing something about Napoleon and Wellington, so we combined that with his other space opera idea. The main change was in the way it was told ..."

Terrance Dicks elaborates: "One of Justin's notes on my original storyline was 'Why not start in the middle?' – start with Peri in trouble, and people talking about 'the Supremo'. I went along with the idea very willingly!"

Warmonger? Until it arrived in the post, I still thought it was called *Prelude* ... "I put *Prelude* on it as a working title," says Dicks, "and Justin said: 'That's a bit boring; let's call it *Warmonger*.' And he's absolutely right – it fits, both with reference to the villain and the fact that the Doctor could be accused of being a warmonger himself." The Doctor? The sweet and effete Fifth Doctor? Surely not ...? "I'm always happy to get any kind of input," says Dicks, "because it gives me a starting point, so I asked 'any particular kind of story, and which Doctor?' Justin sent me a note saying: 'I could do with one for Peri and the Fifth Doctor . You remember him? He's the one with the pleasant, open face!' I get teased for always using the same descriptions, like 'wheezing, groaning', so now I do it deliberately to wind people up – but that was the inspiration. 'Supposing, instead, he has a harsh, closed face?' I thought! So, I put him in a very different role, and worked backwards from there to work out what could make that happen. Peter's manifestation of the Doctor is a little bit goody-goody, so I liked the idea of him becoming ruthless. Casually saying to an Ice Warrior: 'Oh, kill Borusa for me, would you?'"

That example isn't hypothetical – and there are plenty more icons of *Doctor Who* to re-encounter herein as well; Dicks, of course, being a writer never afraid of seeking inspiration in his own work. "*Doctor Who* has such a rich history," declares Richards, "it would be a shame not to use it to good effect now and again. The trick is to find new spins on it. In *Warmonger*, I thought there was an opportunity to explore and expand on the past, and at the same time to make some very new points about the Doctor and his potential for 'darkness'. Doing it with the Fifth Doctor makes the point so very well." Dicks, meanwhile, simply enthuses that he's "always loved Sontarans and Draconians, they have *characteristics*. And I have a particular fondness for Ogrons and I always try to work one in." And Peri's thorax being of a different construction ...? "I love using those comments!" Dicks laughs. "I've worked that one into about five things!"

Has the Doctor really become a ruthless killer?

Warmonger is an uncharacteristically lengthy tale for Dicks. "Normally, I'm desperately trying to finish each novel within the deadline," Dicks confesses, "so they tend to be short. I ran into very serious trouble on *Endgame*, so Justin and I added a bit each; I was determined to avoid that this time, so I got Justin to give me a very long deadline! And also, I got really interested in the story. There was a lot that wanted to put in ..." DAVID DARLINGTON

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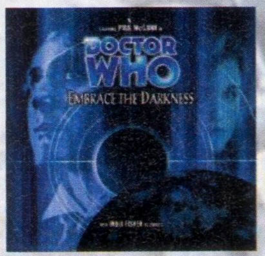

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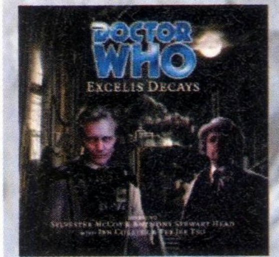

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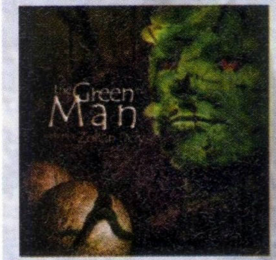

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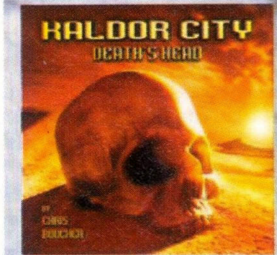

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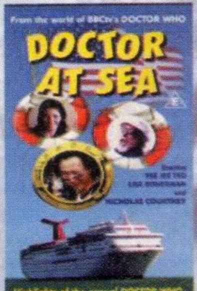

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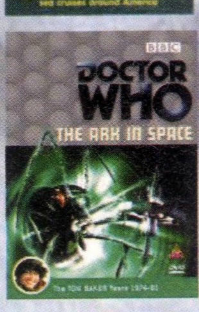

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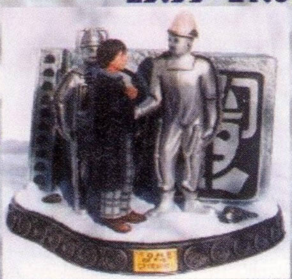

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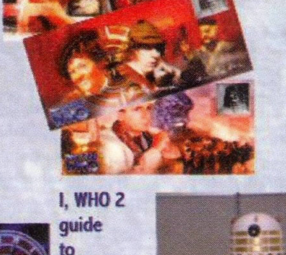

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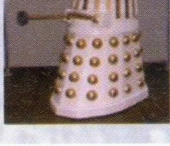

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Gallifrey Guardian

Adams brought to book

The first ever biography of *Hitchhiker's Guide* author and sometime *Doctor Who* script editor, Douglas Adams, is currently being researched and written by British science fiction journalist M J Simpson.

Adams' tragically early death in May 2001, aged 49, prompted a flurry of tributes, but the new biography promises to be the most in-depth study yet of his life and work. Simpson has already authored *The Pocket Essential Hitchhiker's Guide* and new chapters for the third edition of Neil Gaiman's official *Hitchhiker* companion *Don't Panic*.

"There's a lot more to Douglas Adams than *Hitchhiker*, as *Doctor Who* fans know," Simpson told **DWM**. "From Cambridge Footlights through his work with *Monty Python*, and then his incredible evangelism for computers and his passion for ecology."

Simpson has interviewed dozens of Adams' friends and colleagues and is being assisted by Kevin Davies and Andrew Pixley. **DWM** readers can help him too. "If people know of any *Doctor Who* fanzines which interviewed Douglas – or interviewed people about Douglas – I would love to see them," said Simpson, who can be contacted via his website at *www.mjsimpson.co.uk*. *Hitchhiker: A Biography of Douglas Adams* will be published by Hodder and Stoughton in March 2003, priced £16.99.

Daleks are golden!

This Planet Earth Ltd, manufacturers of full-size Dalek replicas (as featured on the 1999 Dalek stamp), have now expanded their range to include 1960s and 1970s models as well as Daleks from the 1960s Cushing films.

This Planet Earth's Ian Clarke told **DWM**: "These new Daleks are proving to be extremely popular and, according to feedback from our hundreds of website visitors, are the ones people have been waiting for!"

The models currently availble include the Gold Dalek from 1972's *Day of the Daleks*, a gun-metal grey *Genesis* model, a silver and blue Dalek as seen in 1967's *The Evil of the Daleks* and Movie Daleks "from either Cushing film, in any colour scheme, with plunger, claw or both!"

Taken from new moulds based on original 1960s props, the Daleks are fully functional – though This Planet Earth does not recommend that you clamber inside! More details, including costs (take a deep breath before checking!) are available by contacting the company on 01270 250037 or at *www.thisplanetearth.co.uk*

Scotland on show Two new *Doctor Who* exhibitions are set to be staged in Scotland this summer. The first will run from 29 June to 7 September at Pittencrieff House Museum in Dunfermline. The second will be held in the Smith Gallery, Stirling, from September untilNovember. This will also feature replica props, including four Daleks, the TARDIS console, K9, Davros and others. Further information can be found at *www.btinternet.com/ ˜drwho_exhibitions*

DWM EXCLUSIVE: RARE *DOCTOR WHO* NOVELS TO BE REPRINTED ON THE WEB

Dying Days lives again online!

BBCi have announced exciting plans to publish a range of *Doctor Who* 'e-books' on the official Cult website, starting with *The Dying Days* – the now out-of-print final Virgin *New Adventure*.

Featuring the Eighth Doctor and Bernice Summerfield, and originally published in April 1997, *The Dying Days* will be serialised online from Thursday 23 May, running for about 10 weeks, as a break between seasons of the site's popular 'photonovels' of lost stories.

James Goss, Lead Producer of BBC Cult, told **DWM**: "The Virgin books were great, had a huge following, and then went out of print! It's hard for fans to get hold of some of the titles, especially the last few books in the series, which is a real shame. When we started kicking the e-book idea around, we discovered that the authors are just as annoyed as everyone else about the fact that their books are out of print – and the only way to read them is to pay a fortune in internet auctions! Reprinting them online gives fans a chance to finally read some hotly-talked-about titles."

Goss and his team are working on making the online version as interesting as possible. "We're doing little things to make the experience more fun," he says. "We have, for example, commissioned illustrations – rather like the early Target books – and, where possible, we'll incorporate extra material that the authors have available. We have high hopes for the e-book range and are currently in negottations with other authors should *The Dying Days* prove to be a success."

BBCi have also obtained the rights to Paul Cornell, Martin Day and Keith Topping's irreverent reference work *The Discontinuity Guide*, which, according to Goss, "should help make our online episode guide better rounded. Having *The Discontinuity Guide* alongside the current *Television Companion* will allow us to offer something to the casual visitor. So, as well as pictures, plot and factoids for each story, we're also able to offer more light-hearted stuff – dialogue clangers, fashion disasters, and down-right bitchy gossip!

"Preparing the online version of *The Discontinuity Guide* made us feel, for a brief moment, like the Restoration Team! It turns out that the only existing electronic copy of the book was in an obsolete format on a corrupt disc. We made several attempts at trying to recover some of the material from the disc, but ended up appealing for a printed copy and reconstructing the guide by scanning in each page, using character recognition software, and then checking it against the original. It was a painstaking, teeth-gritting task – and I'm glad I didn't end up doing it!"

News round-up

BBC Books catch Dalekmania!

BBC Books range editor Justin Richards has given **DWM** further details of October's *The Ultimate Dalek Survival Guide*, which is tentatively priced at £9.99. This 192-page outsize paperback which, it is currently hoped, will sport a brushed aluminium cover, will be written by a team of 'Dalek experts', including Justin Richards, Nicholas Briggs, Jac Rayner, Mike Tucker, Steve Cole, Robert Ross and Gary Russell.

The volume will be stuffed with survival tips and features sections on the creation of the Daleks, anti-Dalek weaponry, the 'Dalek Defence Drill', the anatomy of a Dalek, the evolution of the planet Skaro, 'Dalekmania', a guide to the Daleks' belief system, a Dalek Dictionary, and a Dalek recognition test! Stories of previous encounters are also included as examples of how the Daleks have been dealt with in the past, illustrating appropriate behaviour and defence strategies. Self-check tests will follow these case studies, ensuring that the reader has absorbed all the relevant tips!

Easter 2003 should then see release of the *Dalek Chronicles*, a hardback work edited by Richards which promises a highly detailed look at the Daleks' many appearances on TV as well as in films, books, audios, comics and annuals. The guide will feature material from the 1960s Dalek annuals reprinted in glossy colour from the original artwork.

Tara and Tegan come to DVD

In a shock announcement from BBC Worldwide, a boxed set of the complete 'Key to Time' season is set to be released in the US and Canada later this year – but *not* in the UK.

The Season Sixteen discs are set to feature restored masters of all six stoties, as well as audio commentaries, information text and photo galleries. Paul Vanezis of the BBC's unofficial 'Restoration Team' said: "The authoring is being done by Electric Switch so that there can be continuity with the UK menu structure. The only technical work being done in the US are the conversions to the US 525-line NTSC format, which is being supervised by BBC Worldwide Americas in Los Angeles. Production subtitles are being compiled by Richard Molesworth as usual – although, due to the sheer amount of work being undertaken, he is joined by Dr Martin Wiggins, who is providing the text information for *The Ribos Operation*, *The Pirate Planet* and *The Stones of Blood*."

Meanwhile, BBC Worldwide have announced that the fifth UK DVD release for 2002 is to be the Peter Davison story *Resurrection of the Daleks*. Davison has recorded a commentary, alongside director Matthew Robinson and former companion Janet Fielding [pictured], who, though having been absent from the *Doctor Who* fold for some years now, approached the BBC herself about the possibility of contributing a DVD commentary. Other features will include a Dolby Digital 5.1 sound remix and specially shot interviews with producer John Nathan-Turner and script editor Eric Saward. The story itself will be released in its four-part version. The provisional release date is November 2002.

Big Finish invade Cyber-space

Big Finish have announced further details of the cast of the second BBCi online *Doctor Who* story, *Real Time*, which will be webcast later this year. Joining Colin Baker and Maggie Stables will be Yee Jee Tso (Chang Lee from the 1996 TV Movie) as Dr Goddard, Christopher Scott as Isherwood, Jane Goddard as Dr Savage, Nicholas Briggs as the CyberController, and comedy duo Stewart Lee and Richard Herring (*Fist of Fun*, *This Morning with Richard not Judy*) as Carey and Renchard respectively.

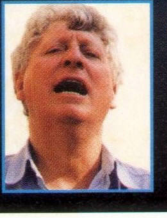
Meanwhile Big Finish's other forthcoming Cyber-audio, *Spare Parts*, penned by *Ghost Light* and *Loups-Garoux* author Marc Platt, was recorded at the beginning of April. The play stars Peter Davison and Sarah Sutton, alongside Derren Nesbitt (who played Tegana in lost 1964 classic *Marco Polo*) as Thomas Dodd. Sally Knyvette, best known as revolutionary Jenna Stannis from *Blake's 7*, portrays Doctorman Allan. Also in the cast are Pamela Binnes (Sisterman Constant), Paul Copley (Dad), Kathryn Guck (Yvonne Hartley), James Hartley (Frank Hartley) and the ubiquitous Nick Briggs as Cyberleader Zheng.

Outside the Spaceship

compiled by Dominic May

Doctor Oscar – Bravo!

Kudos to two-times comedy Doctor **Jim Broadbent** for his Golden Globe and Oscar wins for best supporting actor in *Iris*, and his BAFTA for best supporting actor in *Moulin Rouge!*



Dinner with Tom

Tom Baker is lending his voice to new 2D computer animation series, *Tom's Diner*. Made by the producers of his Channel 4 animation, *Max Bear*, the series will initially be marketed online (*http://freespace.virgin.net/bryan.panks/*) before being offered to broadcasters. Tom's will play food obsessed Tom Plum, who, after leaving the 'Institute for the Culinarily Insane', manages the local 'American style' Diner.

Stark raving Tso!

Daphne Ashbrook is a series regular, playing Beauty, in a US show called *Ambition*. **Yee Jee Tso** recently played Teddy Chin in *AntiTrust* and Chan in *Stark Raving Mad*. **Eric Roberts** has been cast as an office worker in an ABC comedy pilot about a 'less than glamorous' office temp fighting to compete with her co-workers.

Putting the willies up Leela!

Louise Jameson is on tour as Julia in Arnold Ridley's *The Ghost Train* – opposite Ian Lavender and Henry McGee. Venues still to be visited include the Crucible Theatre, Sheffield; the New Theatre, Hull; the Theatre Royal Norwich; the Festival Theatre, Malvern; and Richmond Theatre.

Sax on Two

Geoffrey Sax is directing *Tipping the Velvet* for BBC2, starring Rachael Stirling and Keeley Hawes. **Paul Bernard** is behind a movie in development with Slate One films called *The Ultimate Job*, which deals with the potential robbery of 65 million people.

Obituary: **Eric Flynn**, who played Leo Ryan in *The Wheel in Space*, died on 4th March aged 62. **Harry Waters**, who played Royce in *Warriors' Gate*, died on 15th March. **Claire Davenport**, who appeared as the Empress in *Marco Polo: Assassin at Peking*, died on 25th February aged 68. **Francis Batsoni**, seen as a Shelterer in *The Enemy of the World* and as one of the prison audience and the corpse of Cheng Teik in *The Mind of Evil*, died last December aged 89.

Generic Sci-Fi Quarry

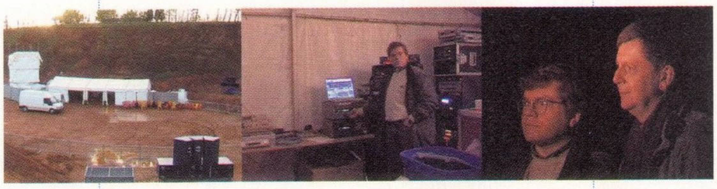
IS THIS THE WAY THEY SAY THE FUTURE'S MEANT TO FEEL? OR THREE HUNDRED *DOCTOR WHO* FANS STANDING IN A FIELD? DAVID DARLINGTON FINDS OUT ...

The biggest problem in judging the worth of 'Generic Sci-Fi Quarry' is in determining what the actual *point* of it all was. Let me tell you what happened ...

On the evening of Friday 22 March, in an Oxfordshire quarry, myself and several hundred others – a fair chunk of whom must have been drawn by the *Doctor Who* connection – witnessed the third of three performances of a multimedia "happening", featuring a pre-recorded soundtrack by Mark Ayres, Brian Hodgson, Paddy Kingsland and Peter Howell, nominally evocative of their own *Doctor Who* work.

As the audience entered the quarry, with the sunlight slowly leaving us to our own devices, random ambient noises could be heard from diverse speaker setups. So far, so much your average prog rock gig! At 8pm the lights went out, leaving everyone suddenly aware of just how dark it had become. Diverse patterns – starfields, explosions – were projected onto the rockfaces, and the sound became less stochastic and more obviously musical.

But though sound and vision became more focussed and clear as the evening wore on, the point didn't. I spent much of the evening trying to work out if a story was being told, if the projections were simply using random iconography of historical TV sci-fi to make some other point, or if the evening was entirely intended as an abstract installation.



That's perhaps unpromising – there's nothing intrinsically wrong with abstraction, but when the only clear question the piece raises is 'What questions is this trying to raise' then something's gone awry.

The sound aspect was rather more impressive. Whilst clearly avoiding any actual – possibly copyright-infringing – scores from *Doctor Who* or any of its erstwhile sister shows, it was pleasant stuff, enhanced by the surround sound presentation, which must be difficult to satisfactorily install in such a large and obviously reverberant environment. I detected the odd moment reminiscent of the TARDIS take-off, *The Curse of Fenric* and *Mawdryn Undead*, but other than that, most of the music lurked just out of recognition range. While undoubtedly self-consciously 'retro' in places, it certainly owed more to the work of, say, Orbital than any of *Doctor Who*'s TV scores ever did. Or could. And it sounds as though at least one of the sound team received Radiohead's *OK Computer* for Christmas!

As I wandered around the quarry during the piece – partly to gauge changes in the sound balance, partly to try and determine how well the piece was going down with the crowd – a difference of opinion became evident. Some attendees were rapt and intent; others, including the kids, seemed to conclude that the event was "boring" and "stupid". My own view meandered between the two.

While I appreciated the work that had gone into the presentation, the event was not unlike watching one of those hour-long award-winning Czech animations that Channel 4 specialise in showing at 2am: artistically impressive but faintly befuddling.

Nevertheless, were the soundtrack to 'Generic Sci-Fi Quarry' to be released commercially, I might be very interested indeed ...

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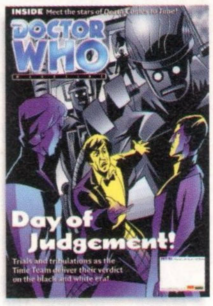
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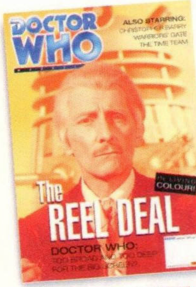
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Tales From the Fiction Factory

CHAPTER FIVE

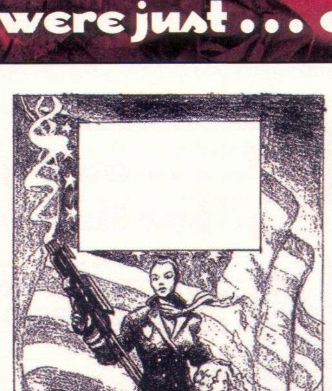
From cradle to grave

IN WHICH VIRGIN WAVE GOODBYE TO THEIR *NEW ADVENTURES* – BUT NOT WITHOUT DEATH, DIPLOMACY, AND THERAPY. WHATEVER HAPPENED TO HAPPY ENDINGS? DAVID J HOWE BIDS ADIEU ...

Virgin Publishing kicked off 1996 with publication of another novel from a first-time author, Lance Parkin. *Just War* was a purely historical book pitting the Seventh Doctor against the Nazis.

"*Just War* was one of the best first books we ever got from a writer," says Rebecca (Bex) Levene, editor in charge of the *New Adventures* at Virgin Publishing. "It's funny, looking through the slush pile [a publishing term for unsolicited submissions], there was a lot of stuff which was awful, but also a lot which was just average. We'd reply and get the authors to do more work on their submission, but the work was still just average. I don't know what it is but there's a skill that those people lacked, maybe the ability to really make you *care* about their characters, and it's not something that can be taught, you just have to be able to do it. It was a rare joy to come across something in the slush pile that was any good."

'A lot of submissions were awful but most were just . . . average!'



Smokin'! An early rough for *Warchild*.

Parkin was contracted to write *Just War* almost a year before it was published, and part of his research was into the African Xhosa tribe of which the Doctor's then-companion Roz Forrester was a member. Parkin presented two pages of research notes to Levene in the hope that they might be of use to other writers. This included documenting several Xhosa words which, Parkin suggested, could be used from time to time in the novels to reinforce the idea that Forrester was not a middle-aged white woman. These included *Usana* (Baby), *Isithunzi* (Strength of Character), *Ukurumreka* (being abandoned) and *Ubuntu* (humanity).

Reaction to Parkin's book was impressive: "Nothing short of a masterpiece ... a gripping psychological thriller that I had to read in one sitting," enthused Craig Hinton in *TV Zone*, while **Doctor Who Magazine**'s Dave Owen described it as "a surprisingly mature first novel ... almost impossible to put down."

Following *Just War*, the majority of the planned novels for 1996 formed a loose story arc which was referred to as the 'Psi-Powers Series'. The books that comprised or contributed to this were: *Warchild* (Andrew Cartmel), *Sleepy* (Kate Orman), *Christmas on a Rational Planet* (Lawrence Miles), *Return of the Living Dad* (Kate Orman), *The Death of Art* (Simon Bucher-Jones), *Damaged Goods* (Russell T Davies) and *So Vile A Sin* (Ben Aaronovitch and Kate Orman). By the time that this arc started, Levene had realised that things were perhaps more complex than she had imagined.

"When we planned the Psi Powers series we had meetings with the authors to chat about the ideas," she explains, "but I wasn't that aware of the authors themselves working together on ideas, although apparently it did happen. To be honest I was glad of anything which reduced my workload. Some authors did talk together while others were out of the loop so to speak because of where they lived – this was the early days of the internet. These days it's a lot easier to communicate.

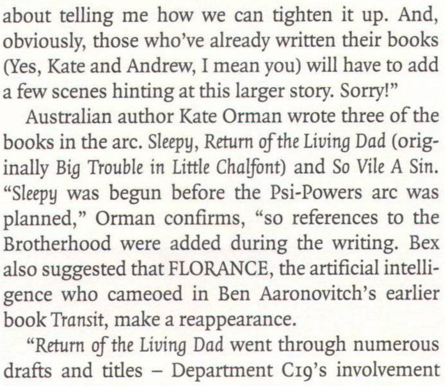
"Things often came from the writers being retroactive. They would see something that had gone before and pick up on it and make it look like it had been planned all along which of course it hadn't. What I liked about the books was their almost soap-like character development and the lack of a reset button. I liked the fact that Bernice gets married in one of the books, and then she has problems. Actions have an effect and you can't go back and pretend they never happened. Sometimes we made a rod for our own backs with that. For example, there's nothing some writers liked more than angst, and the endless Ace-agonising-about-how-she-became-a-killing-machine nonsense that we had used to drive me demented. But the point of a novel – a proper novel – is that it's about a character going on a journey and developing, leaving them different at the end than at the beginning. And we could do that in the *New Adventures*. We owed a lot to the BBC for letting us, because most other licensed ranges like *Star Trek* and *Buffy* don't have that luxury."

As the ideas for the Psi-Powers series started to come together, Levene issued a document to all the writers involved trying to give some background: "This has turned into a horribly complex proposition," she wrote. "We have a series featuring two opposing forces: the Doctor and the Brotherhood. The Brotherhood are a secret cabal of psi-powered humans, and their experiences move forward in linear time. Well, they would. The Doctor, on the other hand, is investigating the phenomenon of human psi-powers and gradually discovering the secret society behind them. As a time traveller, he's able to hop backward and forward in time, as he follows clues and chases consequences."

Levene went on to describe how the plot looked from both a linear time perspective and from the Doctor's perspective. Levene ended her note with a plea for ideas to resolve some of the hanging threads: "What happens to the Grandmaster? Do the Brotherhood and the Family merge completely, remain different factions within the same organisation or remain bitter enemies? But this should give everyone something to think/scream about, or write me irate letters about, or write me useful letters about telling me how we can tighten it up. And, obviously, those who've already written their books (Yes, Kate and Andrew, I mean you) will have to add a few scenes hinting at this larger story. Sorry!"

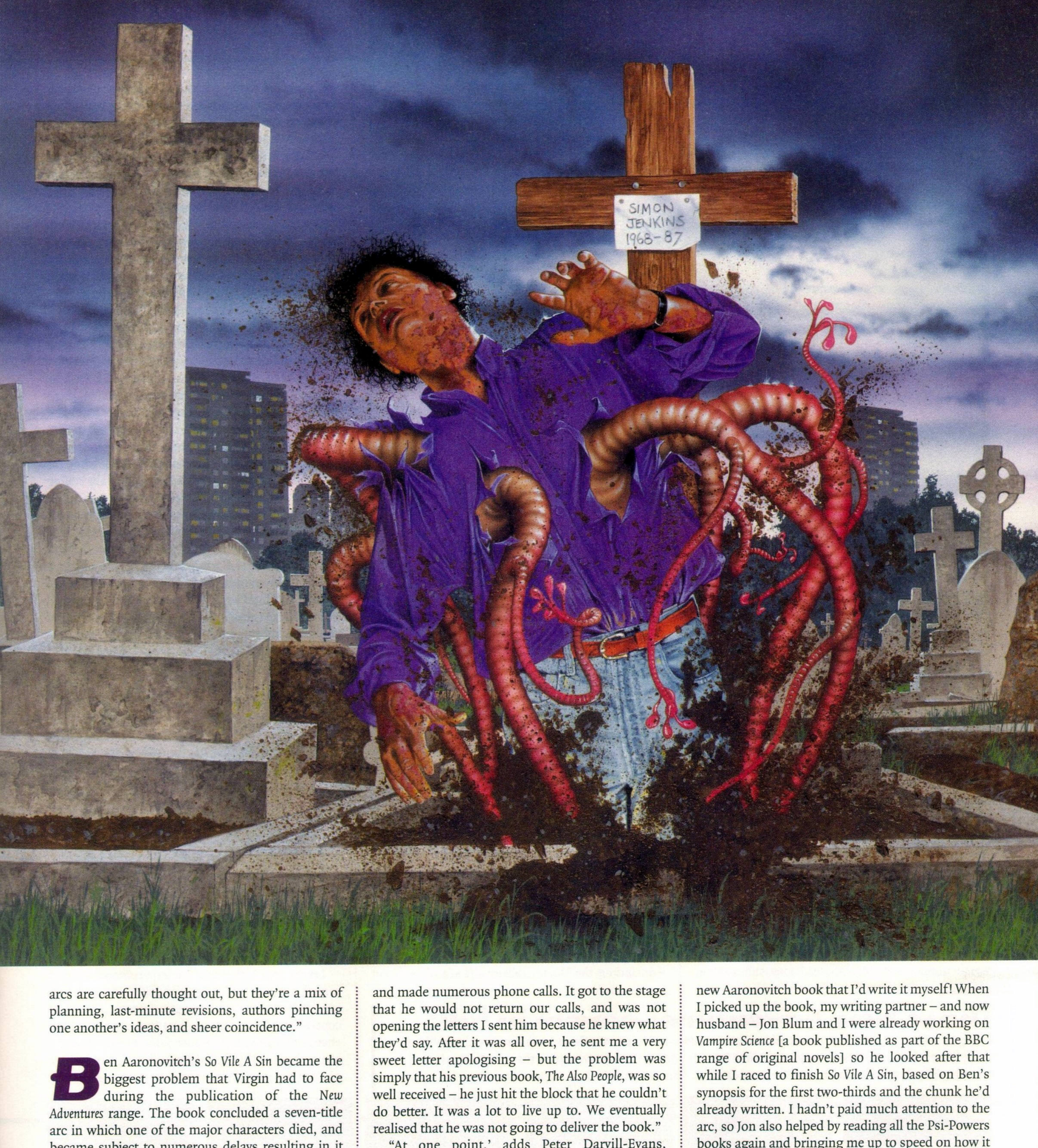
Australian author Kate Orman wrote three of the books in the arc. *Sleepy*, *Return of the Living Dad* (originally *Big Trouble in Little Chalfont*) and *So Vile A Sin*. "*Sleepy* was begun before the Psi-Powers arc was planned," Orman confirms, "so references to the Brotherhood were added during the writing. Bex also suggested that FLORANCE, the artificial intelligence who cameoed in Ben Aaronovitch's earlier book *Transit*, make a reappearance.

"*Return of the Living Dad* went through numerous drafts and titles – Department C19's involvement was added along the way, and it wasn't until I was actually writing the book that I decided their safe house was the same place that the Doctor was held during *The Left-Handed Hummingbird*. I think Woodworth, the C19 agent, was also improvised during the actual writing. Bex suggested that Department C19 be revealed as the descendant of the Shadow Directory from *Christmas on a Rational Planet*, but that seems to have got lost somewhere along the way. Readers often have the impression that story



Mark Wilkinson's design sketch for *Return of the Living Dad*.

FACING PAGE: *THE NEW DOCTOR WHO ADVENTURES: DAMAGED GOODS* – JACKET BY BILL DONOHOE



arcs are carefully thought out, but they're a mix of planning, last-minute revisions, authors pinching one another's ideas, and sheer coincidence."

Ben Aaronovitch's *So Vile A Sin* became the biggest problem that Virgin had to face during the publication of the *New Adventures* range. The book concluded a seven-title arc in which one of the major characters died, and became subject to numerous delays resulting in it being moved from its scheduled publication slot and eventually published as the very last *New Adventure*.

"It was a nightmare," remembers Levene. "It was a really bad book for this delay to happen with. Ben was always a slow writer, but he always delivered. Late, most often, but he delivered! Ben got us a synopsis in, not hugely detailed, but it was very good. We had intended to kill Roz all along, ever since she first joined the Doctor. Ben always liked writing for her, so he got that honour. It was also another thing to booost the books – and to remind our readers that our characters can die. After all, nothing is forever.

"We gave Ben lots of time, and he had sent in about 10,000 words by the time the deadline came in April or May 1996, and we then sent endless letters and made numerous phone calls. It got to the stage that he would not return our calls, and was not opening the letters I sent him because he knew what they'd say. After it was all over, he sent me a very sweet letter apologising – but the problem was simply that his previous book, *The Also People*, was so well received – he just hit the block that he couldn't do better. It was a lot to live up to. We eventually realised that he was not going to deliver the book."

"At one point,' adds Peter Darvill-Evans, Publishing Director for Virgin's Fiction Department, "in our desperation for news from Ben about how the book was progressing, I resorted to making an unannounced visit to his house. This must have been in the late summer of 1996, I guess – and it wasn't until my personal call that we found out that Ben had written very little more finished text than the 10,000 words that he'd submitted in the spring."

"As the end of 1996 approached, we were talking to his agent," continues Levene, "and decided to pass the project on to Kate Orman, as we had to finish what we had started with the Psi-Powers series. Ben was happy with this decision and so that's what we did."

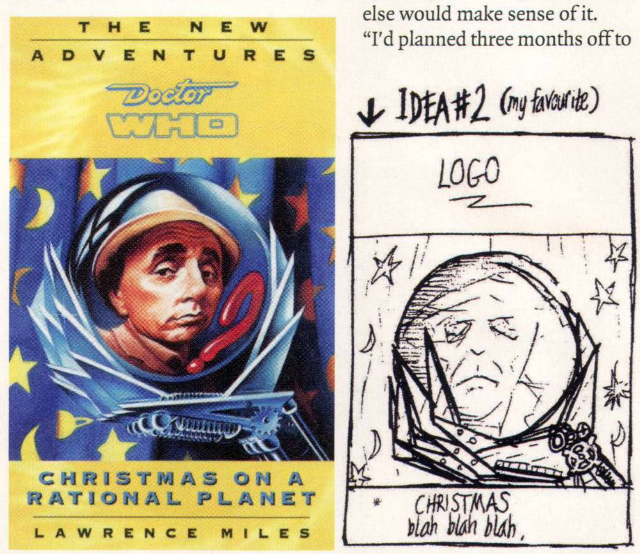
"I volunteered to finish *So Vile A Sin*," says Orman. "The joke was that I was so desperate to read the new Aaronovitch book that I'd write it myself! When I picked up the book, my writing partner – and now husband – Jon Blum and I were already working on *Vampire Science* [a book published as part of the BBC range of original novels] so he looked after that while I raced to finish *So Vile A Sin*, based on Ben's synopsis for the first two-thirds and the chunk he'd already written. I hadn't paid much attention to the arc, so Jon also helped by reading all the Psi-Powers books again and bringing me up to speed on how it all connected.

"Since everyone already knew about Roz's death [it was heavily referenced in the book which was supposed to follow *So Vile A Sin*, *Bad Therapy*], it made sense to open with her funeral, and then tell the story that led up to it. A fax from Ben with the plot for the last third of the book failed to materialise, so I cobbled together the last part of the story on Boxing Day, 1996, based on his rough notes. I say rough, but Ben had created a huge guide to the thirtieth century – history, family trees, even the names of all the ships in the Imperial fleet!

"I was flat out, with barely two months to finish it off – I fell asleep at the keyboard one night, and out of sheer desperation on another night I wrote up the events of a whole chapter as a telegram. Luckily, I realised this was nonsense the next morning and wrote it properly! Even though I wrote four-fifths of the prose, all the best bits of the book – and the rich and often very funny ideas – are Ben's!"

Jon Blum adds: "A lot of the material in the last third of *So Vile a Sin* that connected *Sleepy* into the arc came from Kate filling in gaps in Ben's plot online during her last high-speed burst of writing. So, suddenly stuff that was never intended as arc material – like Chris Cwej's latent telepathy, and the anti-telepath prejudices – became critical to the story. That wasn't a masterplan; that was, in fact, Kate reaching back to what she could remember!

According to documents held at Virgin, Ben Aaronovitch eventually managed to deliver 16,000 words of the novel by 21 November 1996, and Kate Orman was formally engaged to complete the project on 21 January 1997, having been faxed all the available information from Aaronovitch. She had, however, been working on the book since the end of the previous year.



Christmas crackers: The rejected cover, alongside Lawrence Miles' outline sketch.

'The first cover was simply horrid! We gave a superb artist a duff brief'

It was also with the Psi-Powers series that television writer Russell T Davies, Simon Bucher-Jones and Lawrence Miles made their first contributions to the *Doctor Who* range. Davies had written extensively for television, and amongst his work were the acclaimed childrens' serials *Dark Season* (1991), *Century Falls* (1993), and the drama series *The Grand*. He went on to create the groundbreaking Channel 4 drama *Queer as Folk*, which was script edited by fellow Virgin novelist Matthew Jones.

Says Davies: "I first thought of writing a *New Adventure* when David Richardson interviewed me for *TV Zone* about *Dark Season*. He suggested I write one, which ticked away in the back of my mind for three years, until I bashed out the first two chapters in my spare time. I sent in this dead lazy submission, which just said, 'I've got no idea what happens in the end. But trust me. I write.' The arrogance of youth! Within two weeks, Rebecca had sent me back a detailed Psi-Powers breakdown, with my story woven into this whole epic structure. I'm not sure I completely understood the whole Brotherhood arc to be honest! I just kept it vague and hoped someone else would make sense of it.

"I'd planned three months off to write it, but then I got two big ITV commissions at the same time, so it turned into a nightmare. I barely slept for five weeks, bashing out that book – and it shows!"

There was interest at the time in *Damaged Goods* as a television property, and it was eventually licenced to Granada Television for media and allied rights on 2 February 1997. "I had to defer my deadlines on the ITV stuff because of *Damaged Goods*," explains Davies, "so Granada lent me a researcher, Maria Grimley, to do all the leg-work on the novel, just so I could finish on time. This led to various Granada folk reading *Damaged Goods* and suggesting that the Mrs Jericho story would make a good thriller in its own right. It would've stripped out all the sci-fi stuff – including the Doctor, obviously! – and been cut back to just the story of twins separated at birth, one sold illegally to a wealthy woman who then discovers that her child is sick and sets out to replace him with the other twin. I think the treatment was called *The Mother War*. Nothing happened with that because I was just too busy on *The Grand*."

Levene remembers Miles' submission, as it had been mis-filed. "It had been sitting in the slush pile for about a year-and-a-half, and this pile of manuscripts, letters and ideas was constantly moved, sorted, looked through and re-sorted. Author Gareth Roberts was at the time working for us, looking through the submissions, and he discovered Lawrence's submission in the pile of things that we'd replied to, but he didn't think we *had* replied. He decided to look it over out of courtesy before sending the standard rejection letter, but after he had read it, he came to us and said that he couldn't reject it as it was very good – and that's how Lawrence started. The plot was mad, quite mad, and if anyone else had written it, I'd have rejected it – but Lawrence's talent just shone through."

Miles also supplied three ideas for the cover of the book, the second of which was actually taken forward and given to artist Jeff Cummins to realise. Unfortunately, due to various factors, including lack of time, the completed artwork just didn't work. The first cover attempt for *Christmas on a Rational Planet* was simply dire," remembers Levene with a shudder. "A combination of a superb artist being given a duff brief by us and then not having enough time to do the art. And then our design department compounded the error by putting an awful yellow background on the book. Simply horrid!

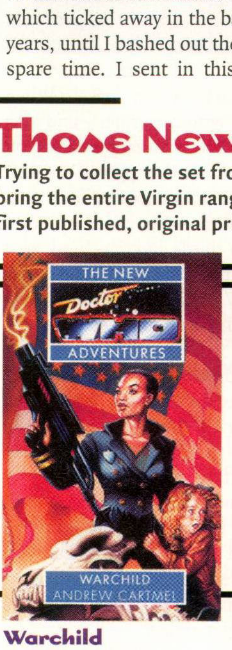
"When commissioning a cover, I'd start by asking the writer for some suggestions, as we had to get that aspect well underway before the book was even written. I'd then send the brief off to the artist's agency with any associated material – and they'd come back with sketches and then the finished artwork. I can't remember when we decided to use one agency rather than individual artists, but I think it was around the time of these books. I hoped that using an agency might help improve the quality of the artwork." The company used to supply the covers was the Sarah Brown Agency.

In the middle of the Psi-Powers series, the *New Adventures* celebrated a milestone event, the publication of the fiftieth novel in the series. Rather than make this just another novel, a decision was taken to celebrate in style.

Levene recalls that the idea for a celebration book came up at one of Virgin's regular author gatherings. "We were talking about celebratory issues of comics with Dave Bishop, who had a lot of experience in that area, and the idea for a celebratory book came about. I think Paul Cornell might even have pitched his idea at that same meeting – and as he

Those New Adventures covers in full!

Trying to collect the set from secondhand stores? Month by month, this handy visual guide will help bring the entire Virgin range to life! All first British editions are shown, plus the month they were first published, original price, (w)riter and (a)rtist. This issue: February 1996 to April 1997.



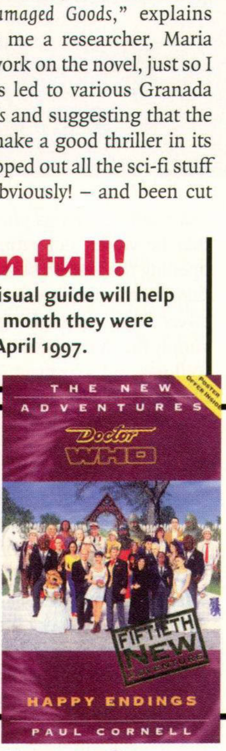
Warchild
02/96 £4.99
w Andrew Cartmel
a Jeff Cummins

THE NEW
Doctor Who
ADVENTURES
SLEEPY
KATE ORMAN

Sleepy
03/96 £4.99
w Kate Orman
a Mark Wilkinson

THE NEW
Doctor Who
ADVENTURES
DEATH AND DIPLOMACY
DAVE STONE

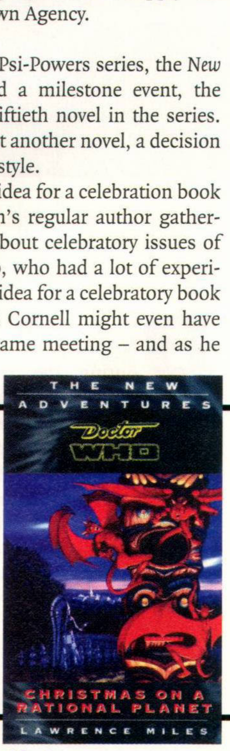
Death and Diplomacy
04/96 £4.99
w David Stone
a Bill Donohoe



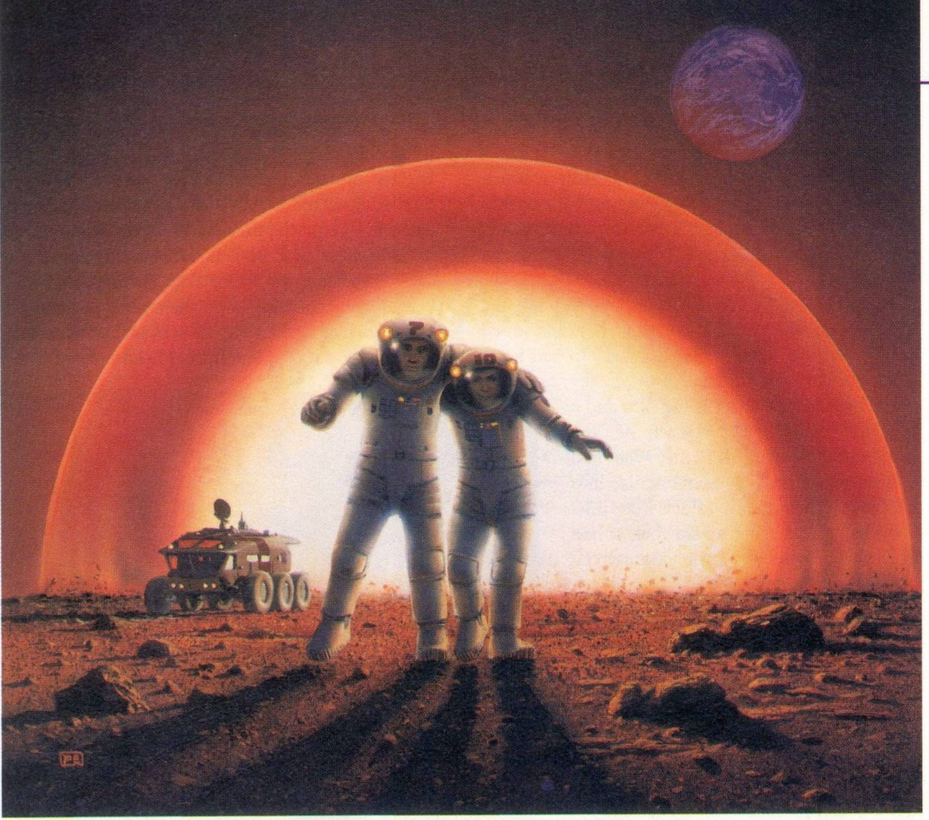
Happy Endings
05/96 £4.99
w Paul Cornell
aPaul Campbell

THE NEW ADVENTURES
Doctor Who
GODENGINE
CRAIG HINTON

Godengine
06/96 £4.99
w Craig Hinton
a Peter Elson



Christmas on a Rational Planet
07/96 £4.99
w Lawrence Miles
a Mike Posen



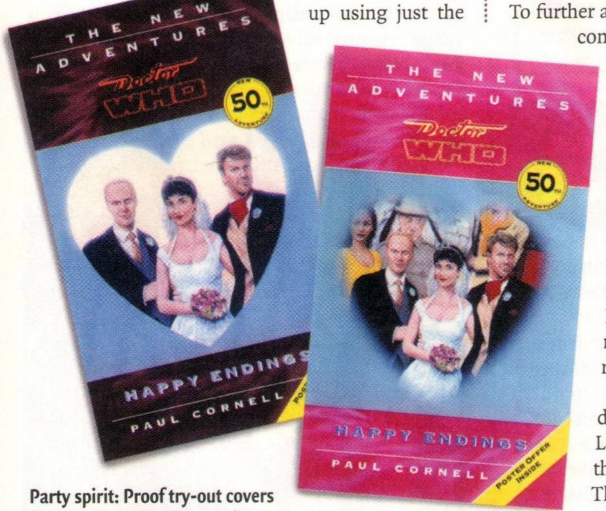
Fly me to the Moon! Peter Elson's powerful cover art for Jim Mortimore's *Eternity Weeps*.

was one of our most popular writers, it made sense for him to do it. His idea of Benny getting married also seemed to fit."

Happy Endings featured the wedding of Bernice Summerfield, a companion created for the book range by Cornell. His initial outline for the book was titled *The Wedding Book, or: Oops, It's the Bishop, or: Happy Endings (A silly, horny ramble about change and closure.)* To try and embrace the party spirit, one of the chapters was written by the majority of the authors to have contributed to the *New Adventures* to that point. Each author wrote a couple of paragraphs each featuring the exploits of their own characters at the wedding. "That was Paul's idea," says Levene. "I think we might have sent the letters out for him or something, but he put it all together."

The cover for *Happy Endings* also posed some problems, as Levene recalls: "We went through so many different ideas for it. It was meant to look like a comics special issue or something but ended up just looking appalling – our sales director nearly had a coronary when he saw our first attempt at it. What we ended up with was pretty good though."

The art commissioned for this book from Paul Campbell was very complex, featuring a 'wedding photograph' of bride and groom surrounded by all the guests (including two seventh Doctors, Silurians, Ice Warriors and others), so it took a lot longer to complete, with the result that the finished artwork was not available to proof covers from. To get around this, a cover was mocked up using just the completed images of Bernice and her husband-to-be Jason from the final image – this was never intended to appear on the final book, but Virgin had to have something to show to the shops. Once the art was completed, Virgin decided to make it available as a poster, and this was advertised within the book, together with a checklist of everyone in the painting. To further add to the feel of a real wedding, Cornell composed a song called 'Opposites Attract' which appeared, with music by Dave Owen (credited under the pseudonym Evan Dowe) in the book.



Party spirit: Proof try-out covers for Paul Cornell's *Happy Endings*.

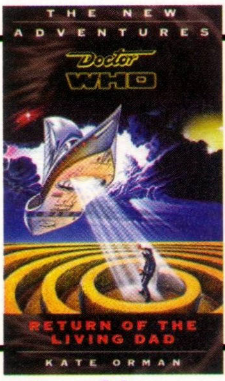
Commissioned and written before the Psi-Powers arc was developed and published immediately before *Happy Endings* was *Death and Diplomacy* (originally titled *Summit* and then *Tact and Diplomacy*) by Dave Stone – and following *Happy Endings* was Craig Hinton's *GodEngine*. These latter two novels saw a new cover design for the range ...

"We were never happy with the cover design and nor were our sales team," says Levene. "The problem we always had was that the books looked like kids' books. They weren't kids' books and yet the shops would always rack them there even though we told them not to. That wasn't doing anyone any favours. The revised cover design looked more grown up and the landscape artwork design gave the artists more freedom over what to paint for us, without large parts of the image being obscured with logos and authors names."

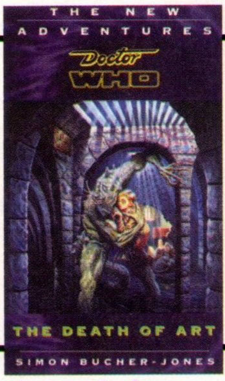
1996 ended with the publication of Matthew Jones' *Bad Therapy*, which explored the reactions of the Doctor and his companion, Chris Cwej, to the death of their friend Roz – but since *So Vile A Sin* had not been published at this time, Jones was landed with the problem of writing a novel based on unknown events, for readers who didn't know that Roz *had* died in the first place!

Once more, the titles received mostly praise – but, of all the novels published in this period, *GodEngine* did receive the sharp end of the reviewers' tongues. Owen had this to say: "There are only two things wrong with *GodEngine*: the story is often dull, and the way it's told is often excruciating ... This book is absolute proof that strong continuity and research do not alone guarantee a good *Doctor Who* novel. *GodEngine*? Godawful would have been more accurate." David Bailey in *TV Zone* felt it was "a novel filled to the brim with ideas. But it is not a *Doctor Who* novel. On the whole ... while not truly bad, an unimpressive read." And *Dreamwatch*'s Paul Simpson opined that it was "a *New Adventure* that could have worked on screen ... racy and occasionally repetitive." Simpson also enjoyed *Bad Therapy*, specifically its emotional impact: "It is rare for a *New Adventure* to pull at the heartstrings, but *Bad Therapy* does. Recommended."

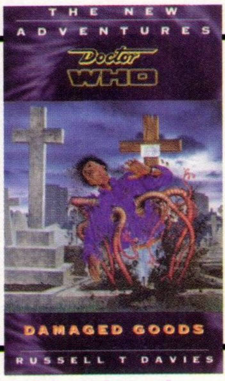
Bad Therapy was the final *New Adventure* published with the *Doctor Who* logo on the cover and spine as, at



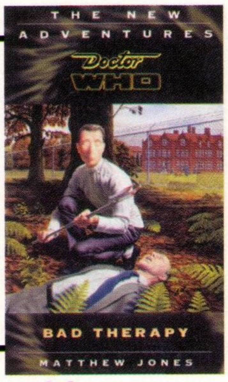
Return of the Living Dad
08/96 £4.99
w Kate Orman
a Mark Wilkinson



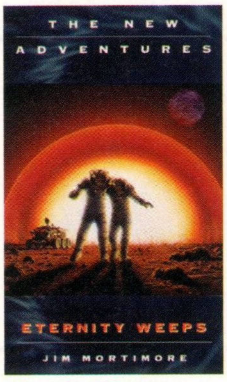
The Death of Art
09/96 £4.99
w Simon Bucher-Jones
a John Sullivan



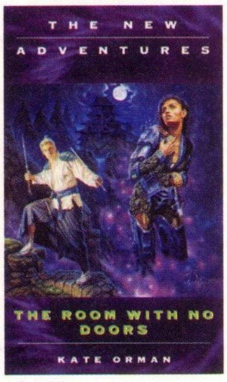
Damaged Goods
10/96 £4.99
w Russell T Davies
a Bill Donohoe



Bad Therapy
12/96 £4.99
w Matthew Jones
a Mark Salwowski



Eternity Weeps
1/97 £4.99
w Jim Mortimore
a Peter Elson



The Room with no Doors
02/97 £4.99
w Kate Orman
a Jon Sullivan

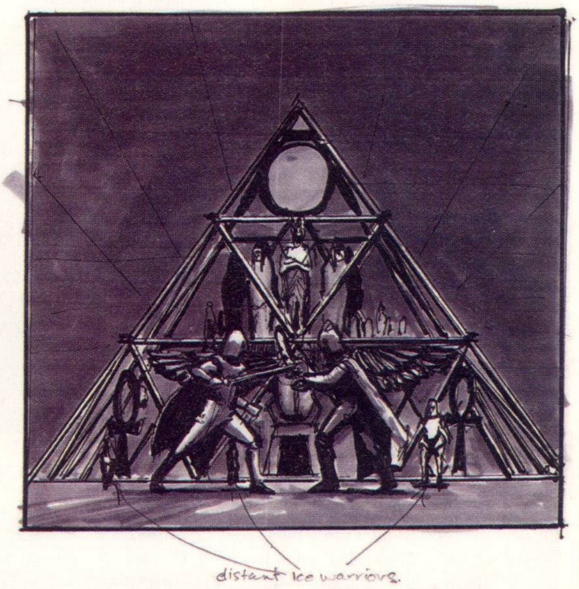
the start of 1996, the BBC finally announced that a new *Doctor Who* television film was in production starring Paul McGann as the Eighth Doctor. Although cause for celebration amongst *Doctor Who* fans, Virgin Publishing found that there was distinct cause for concern over the BBC's new-found interest in *Doctor Who* ...

BBC Worldwide themselves decided to publish a novelisation of the TV Movie, and commissioned one of Virgin's writers, Gary Russell, to pen it. In addition to the novelisation, they published a script book of the film and a postcard book, and news of the impending return of *Doctor Who* had spurred other areas of merchandise into life, with the overall effect that BBC Worldwide was more aware than it had previously been as to the commercial potential of the series.

At the end of 1995, just before the film was announced, BBC Worldwide reviewed all their then-current third party *Doctor Who* licenses, and decided that they would, from now on, publish original novels themselves. It was a coincidence – lucky for BBC Worldwide, unlucky for Virgin Publishing – that Virgin's licence renewal fell in 1996, and so Worldwide simply declined to renew, signalling the end of Virgin Publishing's ranges of *Doctor Who* fiction.

"This wasn't an immediate decision," explains Darvill-Evans. "I spent around 18 months prior to that trying to talk to BBC Worldwide about it. It was an intensely frustrating time. It was impossible to find out from BBC Worldwide what plans they had for *Doctor Who* licensing. At first the only indication that they had any plans at all was the fact that I couldn't pin down Chris Weller, at the time in overall charge of the book ranges, Richard Hollis, the licensing manager, or anyone else to talk about renewing Virgin Publishing's licence.

Then, once it became clear that BBC Worldwide wanted BBC Books to publish tie-ins to the new Eighth Doctor TV Movie, we still couldn't find out whether Virgin Publishing would be licensed to continue publishing all, some or none of the several sorts of *Doctor Who* books – *New Adventures*, *Missing Adventures*, non-fiction – that we and our predecessor companies had been producing for 25 years. It seemed hard to believe that such a long publishing history could be entirely swept away. I clung to the hope that BBC Worldwide would be interested mainly in the Eighth Doctor, and that Virgin Publishing could be licensed to publish books – of all sorts – about the previous Doctors. When it then became clear that BBC Books intended to create their own lines of *Doctor Who* fiction, we found ourselves negotiating over the rights to keep the existing Virgin Publishing titles in print and on sale. There was talk of a continuing licence for the *New Adventures*, continuing to fill the continuity gap between the final story on television, *Survival*, and the Eighth Doctor.


distant Ice warriors.

Pyramids on Mars: Elson's rough for *Godengine*.

'We hope that the *New Adventures* entertained more than they irritated'

"In the end, of course, it became apparent that BBC Worldwide wanted to be the sole publisher of *Doctor Who* material. I had to be grateful for a six month sell-off period in which to clear stocks of *New Adventures* and *Missing Adventures*, and for the concession that Virgin Publishing was allowed to sell most of its non-fiction books for a further period after the licence ended, including completing our range of paperback *Handbooks* of each Doctor's era. As we sought ways to clear stock of old books at knock-down prices and write off large amounts in the accounts, *Doctor Who* books came, in 1996, to be seen by Virgin as a liability rather than an asset.

"Also, the delay and confusion meant that it was very difficult to make plans for the Fiction Department. A lot of energy that could have gone into creating new book series was expended in long, frustrating, fruitless meetings with BBC Worldwide people. I still don't know why they couldn't have just told us, back in 1995, that they intended to take back all *Doctor Who* publishing rights."

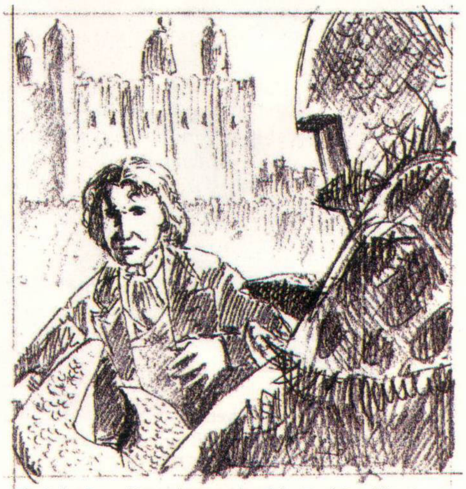
The decision that BBC Worldwide would bring the publishing of the *Doctor Who* novels in-house was ultimately made by Chris Weller, now Managing Director of Consumer Publishing at BBC Worldwide. "The decision to originally license out the rights was taken at a time when BBC Worldwide was not the commercially aggressive publisher that it is today," he explains. "We were, by 1996, much more comfortable with specialist publishing and brand management and so felt equipped to take back the license. We felt we could do a good job and make more money if we did it ourselves. The fact is that the BBC owns *Doctor Who* and it should be the BBC that fully benefits from the property."

The possibility that the forthcoming TV Movie might spawn a new television series was also a factor in Weller's decision: "We as a company made the film happen and it made sense that we should be in a position to experience any commercial up-side as a result of the film. We also release all the videos and manage all licensing activity, so we can co-ordinate our market approach."

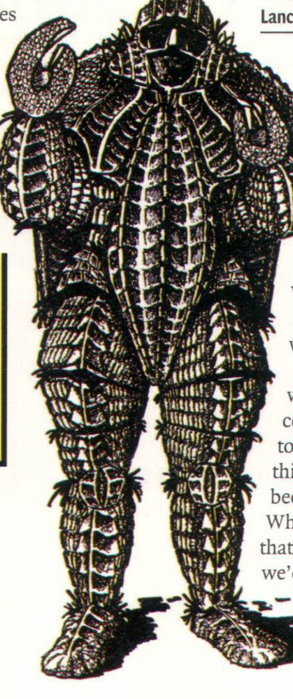
The day-to-day management of BBC Worldwide's range of original novels fell to Rona Selby, Publishing Director of BBC Children's books. "It was an organisational thing,' says Weller. "Rona identified the opportunity and pushed for us repatriating the rights. To the victor the spoils, plus she had a young editor, Nuala Buffini, who was keen to take on the publishing.

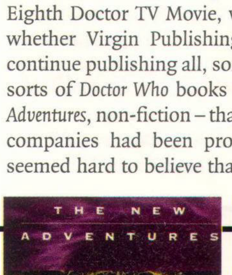
"As a publisher, I sympathise with Virgin. But a license is not ownership. A commercial decision was made, but it was not a criticism of Virgin's stewardship of the brand that had been energetic and exemplary. The reversion of rights was as a result of expiry of the license."

With the knowledge that the *New Adventures* were coming to an end, Levene and her colleagues at Virgin decided that the best thing to do in the final four books was to start to wrap things up. "We wanted to explain more what had been happening," she says, "hence *Lungbarrow*. What was the point in keeping all these secrets that we would never be able to reveal, stuff that we'd been hinting at for ages? We wanted to wrap up the 'Cartmel Masterplan'," states Levene,



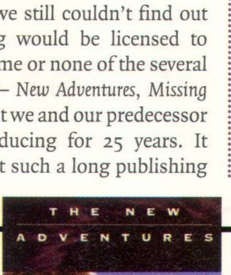
***The Dying Days*: Unused cover sketch by Fred Gambino (top); Lance Parkin and Mark Jones' new Ice Warrior design (left).**





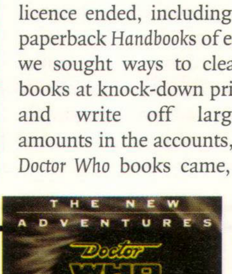
Lungbarrow

03/97 £4.99
w Marc Platt
a Fred Gambino



The Dying days

4/97 £4.99
w Lance Parkin
a Fred Gambino



So Vile a Sin

4/97 £4.99
w Ben Aaronovitch
& Kate Orman
a Jon Sullivan

I wish I'd written that!

Paul Cornell on The Room with No Doors

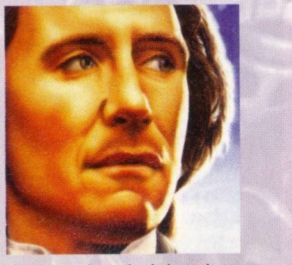
I've chosen this to represent what Kate's work means to me: a sane, passionate voice that sums up the idealism of *Doctor Who* – and has often been a source of personal comfort and support. *The Room with No Doors* is an epitaph for the *New Adventures*, I think, and for what they stood for. It's nostalgic and elegiac.

As often in Kate's novels, a stable community of people trying to get by is interfered with, this time by Samurai warlords seeking power, and a hunted alien. The Doctor, haunted by his impending regeneration, steps in at great personal cost. The aliens, as usual for Kate, are from 'Big SF' land, by way of a children's storybook. They're charming, but carefully thought out. We get to know what the peace, before it's disturbed, is like – how valuable it is. People eat and sleep. This is a tiny conflict, a microcosm of what the Doctor does. He could leave and let it happen. He does not.

The Doctor and Chris have problems inside themselves to solve, as Kate takes on the responsibilities of a shared line of books and explores the consequences of what's recently happened to them. The spectre of the TV Movie, of losing the licence, informs the whole book. It's about the liberal, insightful, thoughtful world that Virgin created, and how all things must pass. What makes it are the set pieces. The Doctor, running holding a child, is shot through with an arrow. He's left for dead and buried, but emerges one last time, free of the past, ready to face his future. The plot is very simple. It's the characters that stand out, and the research that makes the feudal Japan they inhabit real and urgent. The *New Adventures* were at the top of their game right at the end, and so was Kate, their most distinctive voice.

Paul Cornell, whose Human Nature *was voted* **DWM** *readers' favourite New Adventure, now writes for* Casualty

Jonathan Morris on The Dying Days



I remember the sudden, stomach-tensing thrill of seeing the trailer for Paul McGann's début as Doctor Who. The familiar, insistent theme tune accompanied by a succession of flash-quick images; the Tower of London; a spacecraft emblazoned with a Union Jack in orbit over Mars; Ian Richardson smiling mockingly. A torchlight flitting over some stalagmites. A pincer crashing through a splintered doorway. A heavily-armoured creature bathed in red light, rasping slowly.

"We have a little under forty hours before the invasion!"

And then the final shot: a flying saucer gliding serenely through the night sky over Trafalgar Square, a figure standing on the prow, his frock coat fluttering in the breeze.

This is what should have happened, anyway.

The Dying Days encapsulates everything that *Doctor Who* should be. It's clever, funny, fast-moving and, occasionally, sublimely ridiculous. It's about the Doctor defeating aliens who are trying to invade the Earth (or, to be precise, the area within the M25) equipped only with his courage, his humour, his resourcefulness and the loyalty of his friends. It might sound corny, but that's what *Doctor Who* is actually about; it's not about two Time Lords fighting over a stone podium which for some incoherent reason is going to turn the Earth inside-out at midnight. After ten years of increasingly convoluted stories about the mythology of *Doctor Who, The Dying Days* brings it all back home.

But that's not all. There are the ingenious in-jokes; it features cameos from Bernard Quatermass, Sophie Aldred and Lalla Ward amongst others. It works as a political allegory about the dangers of a constitutional monarchy. And, most of all, it is the definitive Eighth Doctor novel. Lance Parkin captures his voice in about two paragraphs and makes him the most charismatic, most demonstrative, most romantic Doctor of them all.

Poll-topping novelist and audio scribe Jonathan Morris' first Eighth Doctor book, Anachrophobia, *was published in March*

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referring to the plans that BBC script editor Andrew Cartmel had for the series at the time that *Doctor Who* was cancelled in 1989. These had been discussed with several writers at the time, among them Marc Platt and Ben Aaronovitch. "It made sense for Marc to do this in *Lungbarrow*, as he had been talking about these things with Andrew.

"We dropped the logo off these final books so that the bookshops would get used to getting them without the *Doctor Who* branding – the company had already decided to continue with the range but without the Doctor. It wasn't to try to trick people into buying them or anything like that, as we assumed that the readers were intelligent enough to work out what was going on."

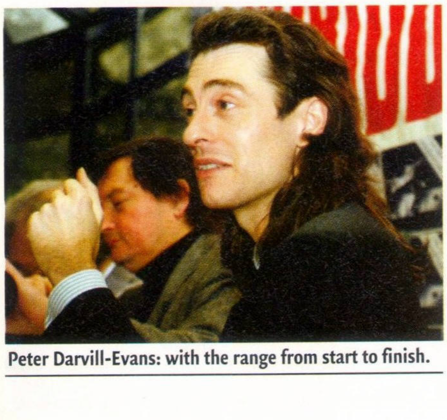
The final four books in the *Doctor Who New Adventures* range were *Eternity Weeps* by Jim Mortimore, *The Room With No Doors* (originally *All That Glitters Is Not God*) by Kate Orman, *Lungbarrow* by Marc Platt, and *The Dying Days* by Lance Parkin. Covers for these titles were by Peter Elson (*Eternity Weeps*), Jon Sullivan (*The Room With No Doors*) and Fred Gambino (*Lungbarrow* and *The Dying Days*). For *Lungbarrow*, it was suggested that Mike Tucker's talents be employed once more to create a model of the alien Badger – the Doctor's protector in the story – so that the artist had some reference to go on. Tucker duly created a small model of the figure, and also a model of a lizard-like creature which was not ultimately used.

The final *Doctor Who New Adventure* featured the Eighth Doctor in an adventure with the Ice Warriors. "Unfortunately, we only had time to do the one Eighth Doctor book," explains Levene, "what with needing to wrap up the Seventh Doctor, and the problems of having to commission so far in advance. We would have liked to have done more."

Although *The Dying Days* was the final book commissioned, it was not the final one published. Following it into the shops a week later was the long-delayed *So Vile A Sin*, completing at last the Psi-Powers series, and allowing fans to discover exactly what had happened to so upset the Doctor and Chris in *Bad Therapy*.

As usual there was a mixture of opinion on the books. *Eternity Weeps* was described as "Drivel. Distasteful rubbish," by Hinton, though Owen took a different view: "arresting throughout ... a return to form." Marc Platt's *Lungbarrow* also split the vote. Hinton liked it: "Marc weaves plot strands from all of the *New Adventures* to build *Lungbarrow* into a very complex yet extremely well written novel that answers every question that you ever had about the Doctor." Owen, however, was unsure: "rather more frustrating than rewarding. It's weird and wonderful – but, unfortunately, never simultaneously."

Comment on *The Dying Days*, om the other hand, was very positive. Hinton considered it to be "a splendid job ... let down by its rather loose plot." Owen felt it was "a very atypical *New Adventure* to end the series, especially when compared to the gloomier style that has predominated over the past year, yet it showcases perfectly the range's ability to actually expand *Doctor Who* and make its legend larger ... Being creative within an existing framework," he continues, "is the difficult task facing all *Doctor Who* writers, but Lance Parkin here makes it look deceptively easy."



Peter Darvill-Evans: with the range from start to finish.

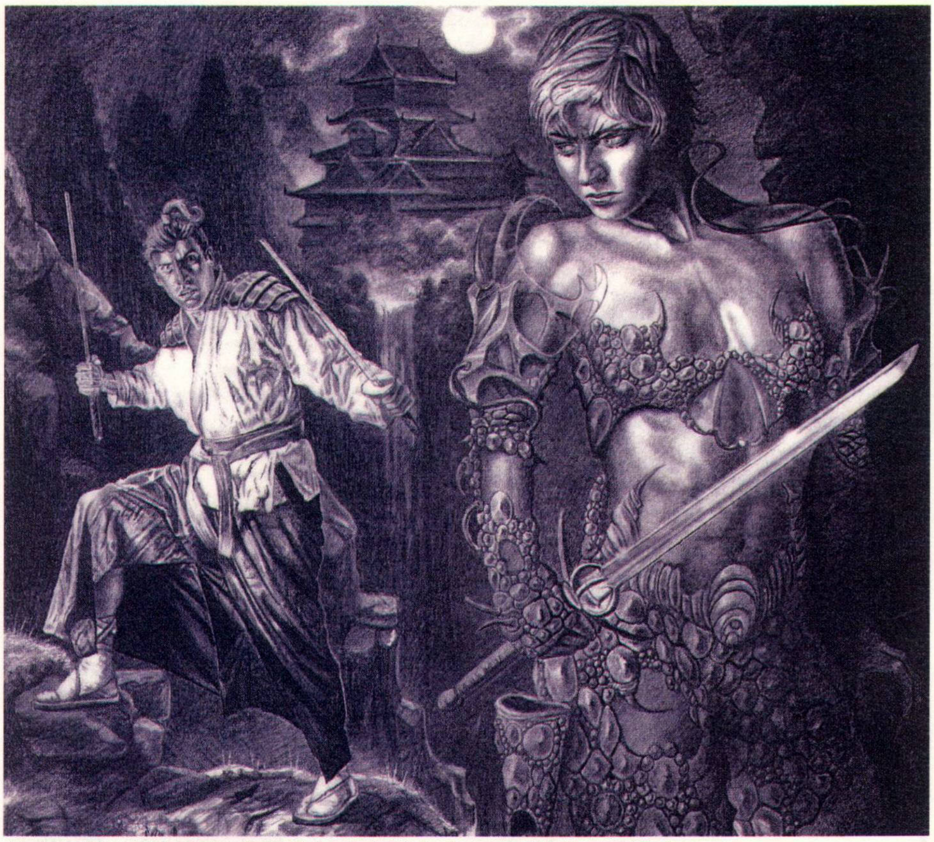
With Virgin's license to publish *Doctor Who* books ending, a decision was taken within the company to continue the books without the Doctor, making former companion Bernice Summerfield the focus. "This decision was, I suppose I must now admit, taken partly out of spite," says Darvill-Evans. "I felt that we'd been messed around. There was little chance that the *New Adventures* could succeed for long without the *Doctor Who* brand and the Doctor.

"I had always planned that the *New Adventures* should be able to stand on their own feet and exist as a science fiction series without the Doctor; however, I had never anticipated that such a range would have to compete with a rival series that had both the Doctor and the full backing of the BBC."

"I thought it was madness," admits Levene. "I didn't think they'd sell at all. I knew the quality would be good, I just didn't think anyone would buy them – but Peter and other people at Virgin felt that they'd be okay, so I agreed to look after the books, and they did do much better than I'd expected. Not as well as the *Doctor Who* ones, though, and I was only responsible for the first four or so before our Editorial Assistant, Simon Winstone, took over.

"I stepped back from the Bernice *New Adventure* books to concentrate on setting up a new original fiction line, *Virgin Worlds*, for the company. I commissioned the first four titles before I left. Unfortunately, without me there pushing for it, there was no-one else with the enthusiasm – and Peter was being kept busy on other things. Fiction is very hard to do, and Virgin felt at the time that it wanted to concentrate on licensed music books, which always sold well."

The termination of the ranges of original *Doctor Who* novels seemed to mark the end of any real enthusiasm within Virgin Publishing to progress with original fiction. "Bex and Simon read the writing on the wall far more clearly than I did,"



It's the end, but ... John Sullivan's detailed early sketch for the cover of *The Room with No Doors*.

recalls Darvill-Evans. "They got out. First Bex and then Simon left Virgin Publishing, worked freelance for a while, and quickly found other work.

"I hung on and inherited the last of the non-Doctor *New Adventures*. It was kind of fitting that I should have been the hands-on editor of the series at its birth and at its death. I also inherited the *Virgin Worlds* imprint, and I saw the four launch titles that Bex had commissioned into print – but, by that time, it was clear that my days at Virgin Publishing were numbered. I wasn't made redundant – it was far messier and more unpleasant than that. Since 1990, I had been a self-employed consultant, and Virgin Publishing could have simply told me that they didn't need me any more. Instead, I was moved out of my office, I was no longer invited to management meetings, and I was subjected to increasingly harsh and personal criticism.

"In the end, about a year after Bex and Simon left, I was told to go. It's a pity that my last year at Virgin Publishing was so bitterly unpleasant. And there can be little doubt that it was the ending of the *Doctor Who* licence that precipitated the end of my long and very happy reign as fiction bod-in-charge. The consolation is that for the many years that the Fiction Department existed, it was a great place to work: the staff and the authors were wonderful, hugely talented people with whom it was great fun – and an honour – to work.

"The last *New Adventure* was published a few months before I finally left; the last of the *Virgin Worlds* books only a month or so before I went. Although the staff that remained from what had been my department were interested in publishing other fiction genres, once I had gone there was no one at management level with any interest in fiction.

"In any case, some months later there began a series of redundancy programmes that shrank the workforce. In retrospect, I can only assume that there were deeper and long-term problems at Virgin Publishing that I was unaware of. It may be significant that, in my last year, the practice of circulating management accounts to senior managers ceased. It's all too easy to take rejection personally – and to ascribe particular significance to those areas of an organisation about which one knows. The wider picture is often far more complex and impersonal."

'We produced the best TV tie-in range going – and I'm very proud'

Badgered! Mike Tucker's maquette for *Lungbarrow*.

Despite this somewhat low key ending to Virgin Publishing's *Doctor Who* ranges, Levene is immensely proud of what they managed to achieve: "I had a fantastic time working on those books. I met a lot of people who have become close friends. I worked with a load of very talented people. Had an absolute ball. I'm very proud of those books.

"I genuinely think we produced the best TV tie-in range going and I think most of that was down to Peter. I learned a lot doing it. I don't think I'll ever be as happy as I was working on those books. It was a very nurturing environment both for us as staff and for the writers we worked with.

"I have two main memories of that time, which sum up everything that it was about for me. I was on the phone to Lance Parkin, talking about his factual book *The History Of The Universe*, and we were having a discussion about what year that the Dalek invasion of Earth took place. I suddenly stepped back from myself and realised that I was being paid to have a conversation about when the Daleks invaded Earth! And that's never happened to me in my career since.

"My second memory is of our editorial assistant Andy Bodle's demented letters to the authors – I believe a lot of the authors kept them. He used to write a sane version for the file, so we knew what he was doing, and then send these mad letters out. One I remember particularly was to Andy Lane, which read something like: 'Dear Noddy Holder, I've always enjoyed your music. Oh, by the way, here are some books by Andy Lane. They're some old rubbish, but can you pass them on to him. Yours, Andy Bodle' – and many more of that ilk!

"There's one final thing that I feel that I have to now admit to," she continues. "Not that I feel at all guilty, but inquiring minds may be interested to know ... By the time we were doing the final books, Simon and I were so bored of writing cover copy that we used to play games, and one of them was to insert into the cover text as many of a particular type of thing as we could. If you look at the cover for *Eternity Weeps*, I think, we decided to insert as many books of the Bible as we could ... There's *Revelation*, *Genesis*, *Numbers*, *Exodus* and so on. On the back cover of another book, we decided to include titles of Virgin's erotic books – it might have been a *Missing Adventure* actually [probably *The Dark Path*], and that was a lot harder to do, as many of the titles were full sentences – but we did our best!'

After six years and 61 books, Virgin Publishing's range of *Doctor Who New Adventures* came to a close. In that time, they had achieved what many critics had initially felt impossible: keeping a range of titles alive and vibrant against a backdrop of no TV series and decreasing interest in *Doctor Who* from the public.

"What can I say?" reflects Darvill-Evans. "The decade I spent at Virgin Publishing was the most rewarding and enjoyable of my life so far, and I and the team around me achieved some remarkable successes, among the most significant being the wide range of long-lived *Doctor Who* publishing we created. It was a privilege to work with such a talented, enthusiastic and friendly network of editors, writers and artists. I don't know how much credit we can claim for keeping *Doctor Who* alive during the 1990s – but, for at least the first half of the decade, there was nothing being produced except our books and **Doctor Who Magazine**."

As Darvill-Evans, Levene and Winstone wrote in an afterword to *The Dying Days*: "We hope the books we've published have entertained more than they've irritated, and that we've contributed something worthwhile to the continuing universe that is *Doctor Who*. We're glad we were able to provide a forum for so many talented authors ... Doctors may come and Doctors may go, but with your support the *New Adventures* can go on for ever."

STARRING*

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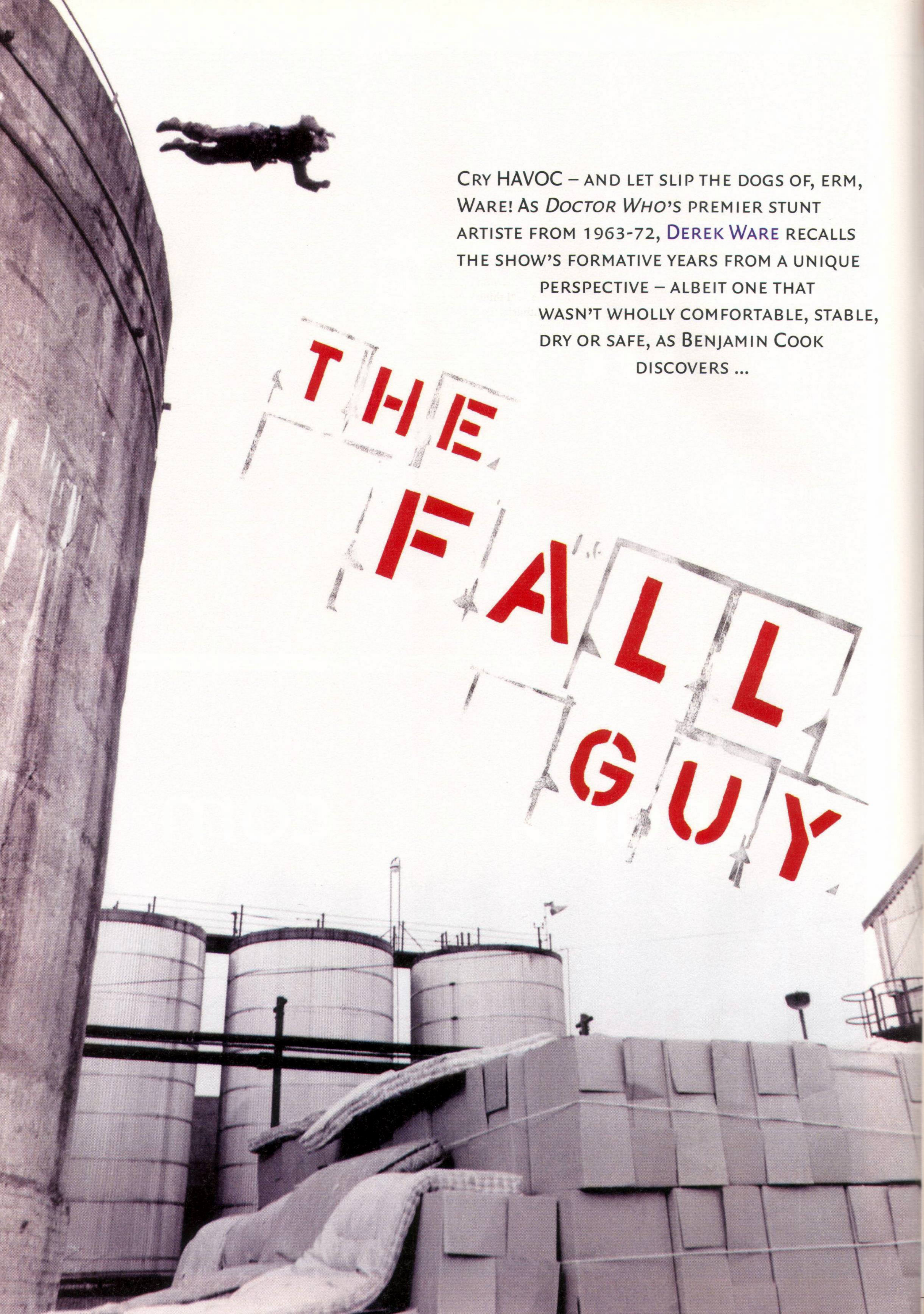


Cry HAVOC – and let slip the dogs of, erm, Ware! As *Doctor Who*'s premier stunt artiste from 1963-72, **Derek Ware** recalls the show's formative years from a unique perspective – albeit one that wasn't wholly comfortable, stable, dry or safe, as Benjamin Cook discovers ...

THE FALL GUY

“I've had a long and adventure-packed life,” declares Derek Ware, “which I know you all enjoy hearing about ...” A class of 14-year old drama students protest – jovially, but noisily. “Oh yes you do! You all adore my stories! And back in the days when I still had hair, I worked as a stuntman on *Doctor Who*.” His adolescent audience appear faintly impressed. “And today,” he continues, pointing at me, “Mr Cook is here from the **Doctor Who Magazine** to find out for himself what an ageing, semi-retired stuntman gets up to in the twilight of his years – apart from educating you lot, that is!”

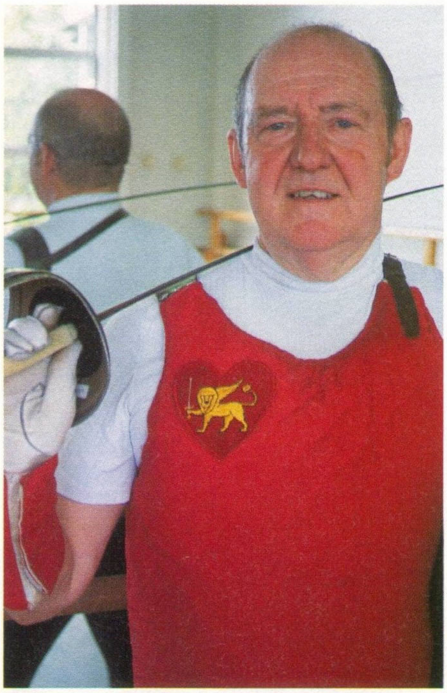
Derek teaches stage combat two days a week at the Arts Educational School in Turnham Green, which is where I meet him for an interview. “Is anyone here a *Doctor Who* fan?” One hand shoots up. The girl at the other end of it, Freya, asks Derek whether he had anything to do with the Dalek Kit Kat commercial. “Most of you are probably too young to remember *Doctor Who*,” bemoans Derek, “but I spent eight happy years being thrown about by monsters! I was very slim in those days, you see, so I could work on wires and double for girls!” He is, indeed, the unsung hero of the series' formative years; between 1963 and 1971, Derek jumped, punched, swung, bounced, fought, fell and wrestled his way through some of the most celebrated *Doctor Who* serials ever. “And I lived to tell the tale! Nothing was impossible for me back then. I was still very young.” His students stare suspiciously at him. “No, really! I was young once!”

Lesson over, class dismissed, I head off with Derek to the pub down the road. “I retired from active stunting in 1990,” he explains, settling into a seat, “after one accident too many on a horse. Apart from some swordplay on *Robin Hood: Prince of Thieves* in that same year and a similar engagement on *Merlin* three years ago, I've been keeping body and soul together teaching stage fighting to drama students at schools and academies up and down the country.” What attracted him to the art of stunting in the first place? “The brain surgery lessons hadn't been a success,” he teases, “so I thought I'd better try something else. Nah! I started out as an actor. My mother – and my father, when he was around – had been variety artistes, so I went to RADA at her instigation. My contemporaries were Peter O'Toole, Alan Bates, Albert Finney, Richard Briers, Diana Rigg, Glenda Jackson, Susannah York ...” His voice trails off as a thought crosses his mind: “I'm the only one who turned out to be a failure!”

After graduating in 1957, Derek went into repertory and “did a summer season at Butlins, with Bryan Mosley of *Coronation Street* fame. ‘You're a very good actor,’ he said. ‘What are you going to do?’ I told him that I wanted to get into movies. ‘You have to be a character man,’ he said, ‘or you won't get any work. I think you should find another career!’ I didn't want to leave show business, so I started arranging fights for theatrical productions. I found that I had a bit of a flair for it, then one thing led to another –” And in 1962, Derek landed a job as ‘fight arranger’ on BBC police drama *Z Cars*. “The BBC hadn't much experience of stunt work, so I was virtually the only stuntman that they employed! I got about 50% of all their stunting, I think, alongside work for London Weekend, Granada, Southern, Anglia ...” He also worked on a movie or two, but “I didn't enjoy them – a lot of bullshitting, waiting around, incompetence ... You could get away with anything – but in television, time was limited, so you had to work fast. And I liked that.”

Just as well, then, as Derek was soon to lend his expertise to a new BBC adventure series called *Doctor Who* ... “I think I was a good choice. I was young, enthusiastic, imaginative ... I'd have a go at anything, but then I'd refine my skills. Not that they looked at my qualifications and said, ‘That's the man for us!’ – but everyo ne at the BBC would say, ‘You want a stuntman? Well, there's this chap called Derek Ware ...’” Several sequences for the very first serial, *100,000 BC*, were pre-filmed at Ealing Film Studios – most notably the fight between two cavemen in *The Firemaker*, “which I choreographed, you see, so I was there at the start of an institution! The director, Waris Hussein, hadn't a clue about film work, so he left [production assistant] Douglas Camfield to direct that fight. Doug chose to hire me, so we devised that sequence together. He hadn't much experience of working with stuntmen: ‘You're so easy to work with,’ he said. ‘I was expecting you to turn up and start shouting the odds!’

“I taught the routine to the two caveman actors, but they agreed to stunt doubles, which was an innovation back then. No one used stunt doubles at the BBC! I doubled Jeremy Young [Kal] and Billy Cornelius stood in for Derek Newark [Za]. We really threw each other about, but it didn't mean a thing, as I'd talked Doug into padding the cave floor with mattresses! Nice and soft! And we were covered in skins and fur, so everyone thought that the actors had performed the fight themselves.” Derek also advised on the editing of the sequence. “The editor accused me of bullying him! I didn't think I had, but he complained to [producer] Verity Lambert! I probably got very enthusiastic – ‘Tighten it up! Cut another four frames!’ – and jumped up and down, but it was worth it in the end, wasn't it? And I went on to manage the bulk of *Doctor Who* stunting for the next eight years.”



At the cutting edge: Derek Ware today ... © Benjamin Cook

... and Derek Ware 102,002 years ago: with Billy Cornelius in *The Firemaker*, © BBC

Just a few weeks later, in fact, Derek's swordsmanship was put to the test on *Marco Polo*. “Swords are my forté,” he stresses, “so Waris asked me to co-ordinate a fight between Mark Eden [Marco] and Derren Nesbitt [Tegana] using Saracen blades. I worked out how Marco could win with a fearsome blow, but Verity didn't like that, so it had to go.”

Did *Doctor Who* ever overstep the mark? “Nah! The kids wanted to see more violence! They loved it! You should've seen some of the drawings they sent me – severed heads, tongues hanging out, people dying, blood oozing from their ears ...” What did Derek make of Verity Lambert? “She was okay, but ... There weren't many lady producers around, so I suppose she was a pioneer, but there were times, if I may say so, when she was a little more hard-nosed than she needed to be. Hmm. Actually, she was downright rude ...

“She'd shout at you as if you were something she'd stepped in. A couple of years later, I'd have turned round to her and said, ‘Don't talk to me like that! I know what I'm doing!’ – but I was inexperienced. And I wanted to keep my job! The nice thing about getting old is that you don't owe anybody anything. Verity learnt her trade from [Head of Drama] Sydney Newman. He was her mentor – a very unpleasant, bolshie man. Once, during an argument, he is alleged to have said to [director] Ted Kotcheff: ‘I took you out of the gutter!’ – to which Ted replied, ‘From the gutter to you is no great distance!’ I wish I'd thought of that!”

‘The kids wanted to see more violence! They absolutely loved it! You should have seen some of the drawings they sent me . . .’

Derek soldiered on to *The Aztecs*, however, to arrange the brawl between Ixta and Ian, which

One stuntman, one mask, one terrible take: *The Aztecs*. © BBC

Pyramid power: the Egyptians prepare to poke at the Daleks with their bloody big sticks! © Ray Cusick

"wasn't performed by the actors themselves, but by two stuntmen wearing large warrior masks that covered their faces. Who directed *The Aztecs*?" John Crockett, I tell him. "He was terrible! I talked him into using two cameras, but the sequence still looked boring. He should've shown cutaway close-ups of the actual actors' eyes, but he never did. He shot the doubles alone – in one terrible take! Crockett didn't even own a television! 'Wouldn't have one in the house, old boy! Good heavens, I have too much to do! I have eight children!' He was mad. All he wanted to talk about was horses: 'We should get some horses in here!' Somehow I don't think the Aztecs were noted for their riding skills!" Derek grins wickedly. "The fool of the family traditionally goes into the clergy or the military – but in the 1960s, they got a directing job at the BBC!"

'The fool of the family traditionally goes into the clergy or the military – but in the 1960s they got a directing job at the BBC!'

Was Derek starting to feel like a *Doctor Who* regular? "I think I was better known by the crew than by the cast," he muses, "but luckily, in those days, I was working in television so much that I always knew someone on the team. There were certain directors who used me again and again – Michael Ferguson, Douglas Camfield ..." Derek was employed on several occasions for dialogue, as well as action. In 1965, for instance, Camfield cast him as a Saracen warrior in *The Crusade*. "He had great faith in my ability as an actor," notes Derek. "We became close friends. Doug was a lovely guy – and technically very good, but I don't think he was too crazy about directing actors. He'd leave you to yourself. He was a very fast director, though deaf in one ear. And he had heart trouble, which eventually killed him. He was a foundling, you know – he never knew who his real parents were. He'd been left on the doorstep of the person who brought him up."

Camfield cast Julian Glover as Richard the Lionheart in *The Crusade*. "Ah yes! He was a lovely fellow – very laid back, very attractive. He used to get huge amounts of fan mail. I'd worked with Julian for the best part of a year on [1960 serial] *An Age of Kings*, so he already knew me as the greatest film buff in the world! I remember going to the matinee of some murder mystery picture that had just opened – and as I came out, Julian was heading in: 'Bloody hell,' he said, 'you've beaten me to it! I thought I'd steal the march on you!' I shouted out: 'The butler did it, Julian! The butler did it!'" How cruel. "You had to laugh!"

Filming *The Myth Makers* at Frensham Ponds: hampers and Fluffy not shown.

Following a fleeting cameo as the bus conductor in *The Chase* ("Yes – look at me! I had cheekbones and everything!") shot on a backlot at Ealing Film Studios, Derek arranged several fights on Season Three historical *The Myth Makers*. "I played the Trojan whose sword injured Peter Purves," he takes up, "as they'd often draft me into serials as a character so that I'd be on hand to arrange any fights. If it were a sequence in studio, I'd take advantage of the rehearsal period – grabbing actors whenever they weren't rehearsing another scene, which worked out well – but there were other times, when we were on location, that I'd be expected to get a fight set in two hours flat so that they could shoot it after lunch!" What was it like filming on location? "Hilarious! Everyone at the BBC back then had double-barrelled names – you know the sort? – so it was just a great day out for them!" Filming for *The Myth Makers*, directed by Michael Leeston-Smith, took place at Frensham Ponds in Surrey – an empty expanse of land close to the director's home. "When you were on location, all that the BBC work-force worried about was, like, 'Where are we staying? Will I be able to bring my dog, Fluffy? Ooh, and I've brought a wonderful hamper! Fancy some lunch?' And then they'd say, 'Did, erm, anyone remember to, uh, bring the camera?' They were insane! 'What? Ooh, um, I haven't seen a camera since we left the studio!' Crackers!"

On top of co-ordinating action for the 1965 Christmas episode, *The Feast of Steven* ("comedy stunting was another forte of mine"), Derek appeared in *The Daleks' Master Plan* as the Egyptian Tuthmos, which was "entirely an acting part, really. Douglas, who was directing, had brought in a very strange man to arrange some of the fights, because he could do kung fu. Doug wanted to make the new companion [Sara Kingdom], played by Jean Marsh, a karate expert! I didn't know anything about kung fu, so Doug offered me a role instead. I got more money stunting, but I was happy to act because of repeat fees, which used to cover my household expenses! I'd consider it a very poor year if I picked up less than £6,000 in repeat fees. If they started repeating *Doctor Who* again, even on the pittance that I was paid, I'd receive vast amounts of money." And what of the kung-fu expert? "He was awful! He wasn't used again! He had no idea how to make a fight look dramatic."

What, I ask, was Derek's verdict on the Daleks? "I was baffled by their success. They were the most inoffensive creatures! Very silly! I never understood Dalekmania." He has fonder memories of his humanoid co-stars: "Peter Butterworth [the Monk] was very quiet, but he was a real old pro'. And

Kevin Stoney [Mavic Chen], bless him, I'd known forever. It seemed to me that he was never out of work; 'I'm often out of work,' he'd say, 'it's just that I always give the same performance!' And Jean Marsh was wonderful. She never took anything seriously. She was married to Jon Pertwee at one time, of course, but that was before he became the Doctor." Were strenuous workouts the order of the day for Derek's role as muscular Egyptian Tuthmos? "I'll let you in on a secret," he confides. "I didn't have any muscles so I sneaked off and, using an old rep technique, highlighted what little muscle I had with dark paint. If I'd done some power work like people do today, I'd probably have had a decent figure, but I never had the time. I really was working every day but Christmas ..."

In 1966, Derek founded a stunt agency called 'HAVOC', which was to support many of *Doctor Who*'s more impressive action sequences over the following few years. "I was being offered more work than I could handle," he reveals, "so I began to call on established stuntmen to take on the work for me, but they were really rather snooty about it. Television didn't pay much in those days, so they didn't want to know, so I started using actor mates, which further incurred the wrath of the establishment. And when I did get one or two more respected stuntmen to work for me, they'd tell tales behind my back; 'I'm really looking out for these guys,' I thought, 'but I'm getting nothing back. No one gives me any work in return!' – but then I discovered that, as long as I didn't have a criminal record, I could become an agent, for a minimum fee, so I set up the HAVOC agency ..."

Why did he choose the name HAVOC? "I didn't want to call it 'The Hackney Stunt Agency' or 'Stunts 'R' Us'; I wanted something with a bit of class – and there is, of course, the famous line from *Julius Caesar*, which goes 'Cry havoc and let slip the dogs of war' – so I called it 'HAVOC: Specialists in Hazards'. In the first year, I remember, I made a profit of £2,222. I kept 15 men in regular employment – that is to say, I got them each a job at least once every ten days, which isn't bad in our profession. And the money was as good as I could get. The BBC only paid 12 guineas a day for a stuntman, but I said, 'No, sorry – HAVOC artistes are going to cost you 15 guineas!' Our reputation was so good that, by and by, the BBC were happy to pay that."

One of HAVOC's first big assignments was *The Smugglers*, which Derek filmed on location down in Cornwall. "Wasn't Bryan Mosley one of the stunt pirates? He'd also played a couple of roles in *The Daleks' Master Plan*, hadn't he? I'd love to see *The Smugglers* again for comedy value. I played Spaniard the pirate – and I had to get shot, I remember, and take a fall, which wasn't from very high, just fall down dead, so I set myself a mattress. I rushed to the set, waited for my cue, and jumped out – but they'd moved the bloody mattress! I put out my hands, fell, broke my thumb, and busted my arm! I turned up on the set of *Far From The Madding Crowd*, on which I was sword-master, with that arm in a sling and this one in a cast!"

What does Derek remember of *The Smugglers*' director, Julia Smith? "She could get very ratty. I'd worked with her before on *An Age of Kings* – and she became big stuff later on when she co-created *EastEnders*. In fact, she employed me on one of the early episodes to arrange a fight – some sort of punch up. I got on well with her, but she was a hard lady. A lady director had to be, I think, but she was as tough as old boots. We had to film a sequence for *The Smugglers* on the 'galleon', which was, of course, just an ordinary little tug with added false trappings, so we were out at sea and, it being a small craft, we were going up and down so violently that everyone was sick! I managed to overcome it – just – as someone had once told me that the trick is to lay prone on the deck and breathe in as the ship rises and out as it goes down! At one point, I remember, an off-colour Julia shouted, 'Get ready, mark it, cameras ... Ooh, hold it!' She then threw up violently, stood back up, and shouted 'Action!' – in the very same breath! She just carried on directing!"

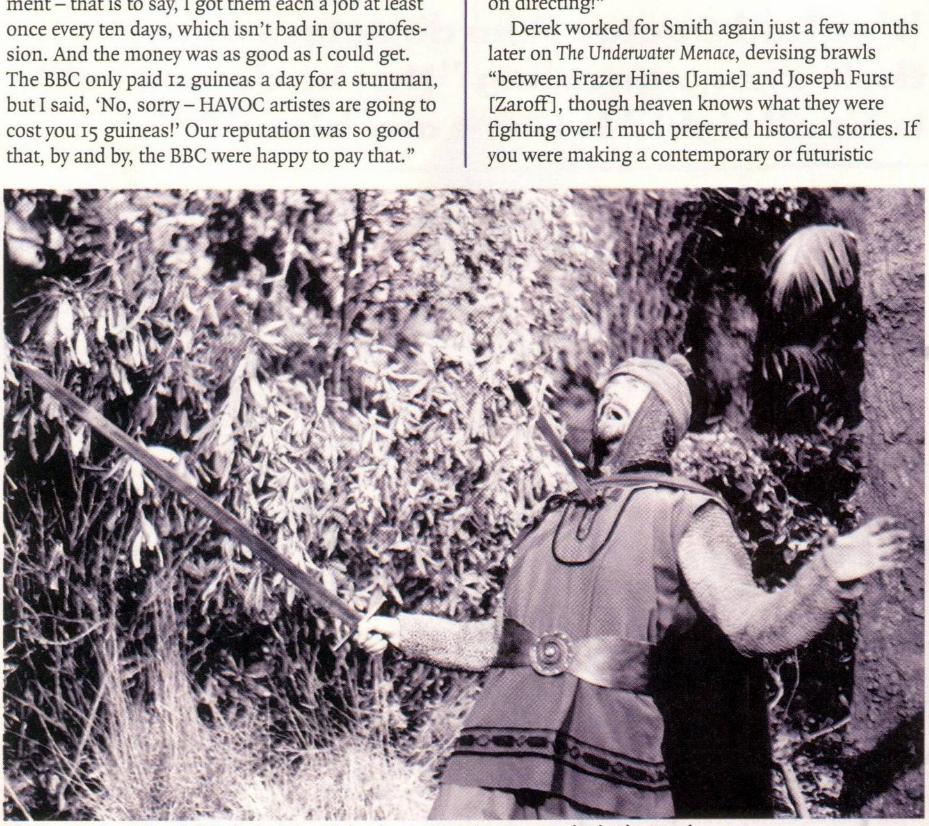
The Web of Fear: Derek (left) Yeti hunting in Covent Garden.

'We all found Patrick Troughton a welcome change from Hartnell, who was not well liked. He felt that TV was beneath him.'

Derek worked for Smith again just a few months later on *The Underwater Menace*, devising brawls "between Frazer Hines [Jamie] and Joseph Furst [Zaroff], though heaven knows what they were fighting over! I much preferred historical stories. If you were making a contemporary or futuristic serial, half your budget went on sets and special effects, which just didn't exist at the BBC. You really weren't allowed to lean against walls in case they fell down! It was a nightmare!" The serial also gave Derek his first opportunity to work with Patrick Troughton. "We all found him a welcome change from William Hartnell, who was not well liked. Hartnell was quite old, you see, so he couldn't remember his lines, which was really no fault of his own, but when he forgot, he'd bluster to cover up his professional embarrassment. He'd make out that somebody coughing had put him off or whatever! He had emotional problems and he felt that TV was beneath him, as many movie actors did.

"Pat made the Doctor much more of a scamp. An overgrown schoolboy! He was a very good off-the-wall actor. He was Olivier's acting double on *Richard III*, you know, as well as playing Sir James Tyrrell. He was an eccentric man. He was always reading about three books at once – usually books on philosophy or theology. Very deep! Even though they were library books, he'd write things in the margin like 'bollocks!', 'madness!', 'absolute crap!' ... He had a wife and, I believe, a sort of common-law wife – and he had umpteen children. Christmas must have been hell for him! I think I doubled for Pat on a couple of other things. I did a fight with him on a later episode of *Z Cars*, I remember, where he had to go berserk in a cell. That was a tricky one to do. Although Pat was small, he was a solid little guy. He could throw himself about a bit."

Derek worked with Troughton and Hines again on fan favourite *The Web of Fear*, arranging the battle scene for Episode 4, which was "shot on location in a yard just off Shelton Street in Old Covent Garden. Funnily enough, I'd lived in Covent Garden for a couple of years, so I knew it well. We shot those scenes on a Sunday when the Garden was closed. It wasn't a market day, so the place was like a ghost town, so we didn't have to worry about crowd control. And we were in an enclosed yard, which has since been knocked down, so there were very high walls surrounding us. HAVOC stuntmen


That's gotta hurt! Derek falls foul of King Richard's men as a Saracen warrior in *The Crusade*. © BBC

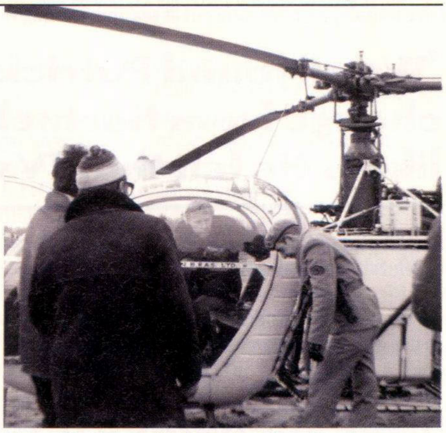
"I call this a 'mobile phone'..." Caroline John, Nick Courtney, Jon Pertwee and Derek Ware in *The Ambassadors of Death.* © BBC

played UNIT soldiers. I wanted the Yeti to pick us up and hurl us about, but the heavy monster costumes were too restricting. The Yetis were like overgrown teddy bears! Far too cuddly – and pear-shaped, for some reason!" Derek chuckles, revealing that: "A fellow from HAVOC, Mike Crane, who was supposed to play a Yeti, worked as a doorman at a club – and he broke his arm the night before filming! They'd put a cast on him, so he couldn't get into his costume, which was a disaster! Poor old Doug was exasperated: 'Bloody hell! Have we used HAVOC? Yes, we have – and it is!' And Mike's girlfriend had a right go at Doug: 'Why should he play a Yeti? Tch! Poor Mike! He'd get so hot in that costume!'"

The Web of Fear saw *Doctor Who* stalwart Nicholas Courtney make his début as Lethbridge-Stewart; Derek was reunited with the actor two years later on *The Ambassadors of Death*, during which "Nick overcame his fear of firing a revolver, which was just as well! He was a perfect gent. He was married, I believe, to a continental girl. She was the light of his life. And when he wasn't acting, Nick used to work in a model soldier shop – called 'Tradition', I think – in Shepherd's Market. He was nuts about model soldiers. We'd natter about them in between scenes." And what of the new Doctor, Jon Pertwee? "He was flamboyant. He could race cars, ride bikes, sail boats ... Jon was a great man, but he was always performing – even if there were only two people in the room! He'd go into all his old radio character routines!"

The Ambassadors of Death was the first *Doctor Who* serial for which HAVOC received an on-screen credit. "And about time! In fact, the director, Michael Ferguson, now works at Arts Educational School, teaching 'Television Technique'. He's a lovely fellow." Michael and Derek devised a display for *Ambassadors* that called for pyrotechnics, four HAVOC motorcyclists and a helicopter, which "worked out as very expensive." Derek acted out the fall from the helicopter. "On the first take, I let my legs slip down onto the strut and, as the helicopter took off, I turned over and flipped off backwards. 'We'd like you to do it again,' said Michael, 'as I, erm, think we missed you!' Story of my life! On the second take, I lost my balance – and ended up straddling the bloody vehicle! I was knocking the helicopter off course, but I didn't know which way to fall. I ended up landing on my feet, which looked so silly! I wanted to go again, but Michael couldn't let me. Every time they switched off the helicopter engine, it cost us another £72 to switch it on again!

"We had a bad accident on *Ambassadors*, actually, when a motorbike crashed on set! The bike got loose from [stuntman] Stan Hollingsworth and went straight into the camera. Several people were knocked over – and the continuity girl was most shaken. The producer, Barry Letts, gave me a bit of reprimand." Wasn't Derek ever frightened of seriously injuring himself stunting? "Not frightened, but apprehensive. You're apprehensive that you won't give of your best. The BBC was always very worried about you hurting yourself – but in films, they shot the stunts after the lead actors had left, so 'if the silly bugger kills himself, it won't upset our stars!' Nobody believes you can do it. I've had *Doctor Who* directors look away, squealing, 'Has he done it yet? Is he all right? Is there any blood?'"

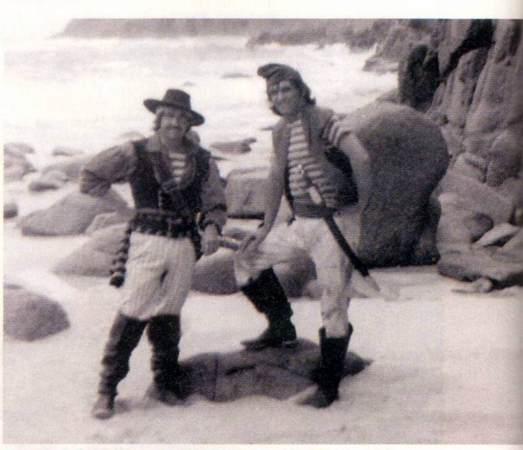


Out on his Chopper for *The Ambassadors of Death.* © R BIGNELL

'I've had *Doctor Who* directors cover their eyes, squealing "Has he done it yet? Is he all right? Is there any blood?"'

The action-packed nature of *Inferno* gave rise to plenty of work for the HAVOC stunt team. "I had half-a-dozen stuntmen on it with me," divulges Derek, "as I was playing the part of Private Wyatt – but the stupid thing was that another HAVOC stuntman, Roy Scammell, doubled for me on Wyatt's fall off the top of an enormous storage tank! I was a last minute choice for Private Wyatt, I think, so they'd already contracted Roy to do the 50-foot fall. I couldn't do him out of his fee, so Doug asked me to just do the first half of the fall, which seemed odd. Ironically, the soldier who fires up at Private Wyatt was none other than Roy Scammell! He shoots himself! That scene was shot with a wide-angle lens, which made the tank look higher than it was, and we had cardboard boxes to break Roy's fall." Pertwee also had to perform scenes on top of the storage tanks, which did nothing for his vertigo ... "He was terrified! 'Just don't let me look down, Derek!'. I told Jon to 'just keep looking at me' – but I had this horrible sub-humanoid make-up on, so it was a tough choice! 'Look at my hairline,' I said, 'or something like that!' We tried to make him relax by cracking jokes.

"*Inferno* was set on a parallel world, wasn't it? The rebel soldiers wore those rather swish camouflage outfits." Derek looks smug. "We looked so much better than those drab UNIT solders! In fact, one of the stuntmen, Alan Chuntz, was injured when he was hit by the Doctor's yellow roadster during a stunt. Jon was driving the car himself, of course, and he had to head straight for us so that we could dive out of the way. As we were made up as rebel soldiers, though, we had to wear these Gestapo boots with studs on the bottom, so as Alan ran, his foot slipped out from beneath him and went right under the car! His leg didn't go under the wheel, luckily, but it caught the fender, which was ripped off, and Alan had to have 18 stitches in his shin! The boots that caused the accident also saved his leg, ironically, as one was actually torn with the impact. For a stuntman, dare I say it, poor old Alan was somewhat accident-prone!"



Derek (left) as 'Spaniard' on location for *The Smugglers.* © DEREK WARE

For Season Eight opener *Terror of the Autons*, Derek co-ordinated UNIT's battle with killer dummies "with silly huge heads", which required no fewer than twelve stuntmen. "We had to be blown up over the top of UNIT jeeps," he recalls, "so I suggested we jump onto mini-trampolines to make it seem as if we were blasted into the air. All the kids wrote in to say how exciting this was, so trampolines and mini-trampolines were all of a sudden the order of the day. Terry Walsh played an Auton policeman, for example, and he had to fall down a steep slope after being hit by a UNIT car. He took that from a mini-trampoline to get the effect that the car had biffed him. He flew up in the air and then rolled down the escarpment, though he was injured slightly, falling further than he'd planned."

Terror of the Autons introduced Katy Manning as assistant Jo Grant. “She was slightly hysterical, I remember. Hot pants had just come into fashion, so she was always in hot pants! Not many of the female assistants were mixed up in stunts. They usually just stood in the background and screamed. If a stuntman forgot a move during a fight, the director would quickly cut to the female reacting in horror at the monster!” The serial also saw the début of Roger Delgado as the Master. “Roger was a lovely man – the complete antithesis of the character that he played.” It is alleged that he disliked all forms of physical violence. “He was against performing some of his own stunts, I think, as he was a very ‘gentle’ gentleman, but I was never aware of him being overtly against violence.”

One night before filming for *Terror of the Autons*, Nicholas Courtney suffered a sudden attack of depression; the actor arrived at the location shaking and nervous. “He just couldn’t come out of his caravan!” Letts amended the script to reduce the Brigadier’s involvement, dropping all bar one of the character’s lines, so “one of my stunt guys, Marc Boyle, could take over! ‘We’re absolutely stuck,’ Barry said. ‘Do you think Marc would work as Nick’s acting double?’ Marc had acting training, you see, so he was a good actor – and he was a blinding double. You couldn’t tell the difference! Marc saved a lot of footage.”

Don’t look down! On location for *Inferno*, a vertigo-stricken Jon Pertwee searches vainly for Derek’s hairline. Or something.

Next up for HAVOC was *The Mind of Evil*, which featured some spectacular battle sequences filmed at Dover Castle – involving the RAF, several HAVOC stuntmen and a fair few extras. “That one required special action extras, you know, who could fire guns and so on. I had another agency by then,” he points out, “called ‘Militaire’, which provided blokes with a military bearing – short haircuts, could march, could handle rifles ... I really liked the choreography of mass fights. We’d run back and forth past the camera, you see, to make it look as if we had 16 guys, rather than just six! I loved using my ingenuity. In fact, I arranged similar sequences on the following serial, *The Claws of Axos*, including those in which the wobbly monsters [Axons] attack UNIT soldiers. If there were complicated action scenes, it was rare that there were less than half-a-dozen of my stuntmen involved. Stuart Fell played a wobbly monster, I think, and the soldiers were played by other HAVOC stuntmen. And I remember the Master had to leap from a bridge onto a moving lorry and hypnotise the driver through the rear-view mirror, so I got Jack Cooper to double for Delgado. A good stuntman must assess and eliminate the risk. He should have good judgement, showmanship, acting ability ...”

Derek himself clocked up another acting credit in *Claws* as deranged tramp Pigbin Josh. “Ah ha – a sterling performance! I had to see a flying saucer, then fall into a river!” Surely riding a bicycle into a ditch isn’t that difficult? “I hated it! Falling of a bike is hell! Something always gets caught in the cuff of your trousers, or the bloody brake gets stuck in your flies! I never had a bike as a kid, you see, though they gave me a kids’ cycle on *The Claws of Axos*! And I had to balance several plastic bags on the handlebars! We were filming down in Dungeness in January, I recall, and there’d been a very heavy frost the night before, so everything was frozen over and slippery. ‘How the hell am I going to control this bike?’ I also had mittens on – and a wetsuit, which I’d been sweating into all day, underneath my clothes! And I was plastered in prosthetics to make me look older!

“When I went for the take, I somersaulted over the handlebars and fell down into the ditch. It was warmer in the water than it was outside! And then the cameraman said, ‘I’m not sure whether I got it! Could you bear to do it again, Derek?’ Bloody hell! Unlike a lot of film work, *Doctor Who* always paid a flat fee, regardless of how many times you had to attempt a stunt! Fortunately, the front wheel had buckled, so we couldn’t go again.” And what of poor Pigbin? “I had to be dragged into the Axon ship by a tentacle,” Derek laughs, “which was pulled on a rope by a couple of guys! I had to shuffle along to help it capture me!”

Ask anyone old enough to remember the Pertwee era to name a favourite moment from *Doctor Who* and you can bet most will mention the Sea Devils emerging from the sea. “Six stuntmen in hefty Sea Devil costumes had to completely submerge themselves underwater,” Derek says of *The Sea Devils*, “but they wanted very tall people, thank God, so I oversaw the sequence instead. We tried to shoot it back-to-front, so that they could go down into the water and the film could be run backwards, but then we realised that the Sea Devils would come out of the water dry!” And it was found that the Sea Devil masks remained full of air, making it almost impossible for the stuntmen to duck down under the waves, “so we filled their masks with water, you see, and got them to kneel down in the sea so that they could be submerged.” This resulted in several stuntmen almost drowning.

“*Doctor Who* was a tough show to stunt on. You really had to know your stuff.” Didn’t the stuntmen ever protest? “I remember using a fellow called Peter Brace, who was a well-established stuntman, as one of the Sea Devils. ‘I want to complain,’ he said, ‘about how hard you’re working us on this one!’ I said, ‘Oh dear – really?’ He laughed: ‘Nah! Of course not! I’ve never earned such easy money!’ I was getting them about 25 guineas a day by then, so they could hardly complain!” And *The Sea Devils* gave Derek another opportunity to put his expert swordsmanship to good use: “I arranged a fight between the Doctor and the Master,” he recollects,

The poor beleaguered Sea Devils: contemplating setting up 'Aquity'? COURTESY GARY RUSSELL

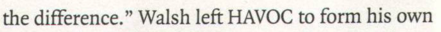
"but I had to double for Delgado, as he'd had a car accident a couple of weekends before. The steering wheel had pressed into his chest and cracked some bones. He was having a terrible time catching his breath, so I did his swordplay for him. I was a fair double, as it happens, though we only had one wig between us! Jon, in contrast, was loathe to use a double. He wanted to perform all his own stunts."

> **'*Doctor Who* was a wonderful training ground and a watershed for me – it helped make my reputation as a stuntman.'**

Derek offers an example from *Terror of the Autons*: "The Doctor was stuck on a runaway bus – and he had to jump off to escape, but Jon refused a double. 'How fast will the bus be going?' he asked. 'We can speed up the film,' I told him, 'but it'll still be travelling in excess of 15 miles per hour.' I didn't think Jon should take the risk. 'Just promise me,' he said, 'that my double will look like me. I don't want viewers to see that it's a man dressed up' – so I put in Terry Walsh, who was one of the HAVOC team. 'Fantastic!' Jon said. 'Everybody thinks it's me! Let's have this Walsh man around all the time!' That wasn't the best day's work of my career! Before long, I wasn't doing *Doctor Who* any more – and Terry was! If you can get hold of a stunt coordinator who actually looks like the leading man ..." Walsh would soon take over as the series' regular stuntman, which was "understandable, I suppose, though it was a bone of contention at the time.

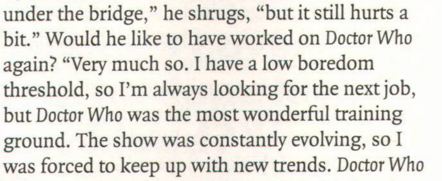
"If there's an actor that you're a good double for, you have a real ticket. All the old-timers – Gregory Peck, James Stewart, Gary Cooper – had at least two stunt doubles that were so good you couldn't tell the difference." Walsh left HAVOC to form his own group called 'PROFILE'. "He was a damn good stuntman. A nice fellow. We still keep in touch."

The Sea Devils marked the end of Derek's association with *Doctor Who* – "And HAVOC went out of business," he laments, "but I have my own union to thank for that! Some stuntmen complained that I was both an agent and a working stuntman. They got a motion passed that nobody on the [British Equity] Stunt Register could hold an agent's licence, which I tried to challenge, but it was very difficult. We had very strong unions in those days, you see, so when [actors' union] Equity said that I couldn't hold a licence, my agencies fell into the sea. 'You can run the agencies or be a stuntman,' they said, 'but you can't be both' – and like a fool, I caved in. I should've fought, but the union was too strong. HAVOC went bust out of wilful and malicious jealousy on the part of other stuntmen."



Derek doubling for Delgado in *The Sea Devils*. © DEREK WARE

I wonder whether Derek still holds a grudge. "I try not to. I mean, life's too short, isn't it? It's water under the bridge," he shrugs, "but it still hurts a bit." Would he like to have worked on *Doctor Who* again? "Very much so. I have a low boredom threshold, so I'm always looking for the next job, but *Doctor Who* was the most wonderful training ground. The show was constantly evolving, so I was forced to keep up with new trends. *Doctor Who* was a watershed for me. The series helped make my reputation as a leading stunt co-ordinator and fight arranger. I wouldn't be doing the wonderful work that I am now if it weren't for *Doctor Who*." He smiles, proudly. "And I am doing wonderful things. I love teaching, I really do. That's my life at the moment – and I'm very happy with it." DWM



If you would like to learn how to stage and perform fights, Derek is running a 10-week foundation course in stage combat at the Arts Educational School each Thursday evening from 16 May. You must be aged 16 years or over. You can obtain further details from: John Perry, Arts Educational School, 14 Bath Road, London W4 1LY. Tel: 020 8987 6691

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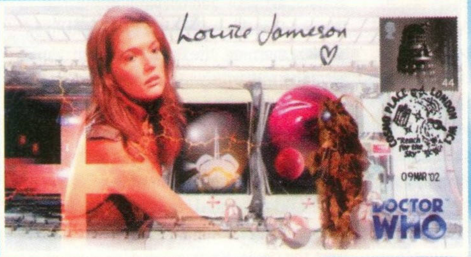
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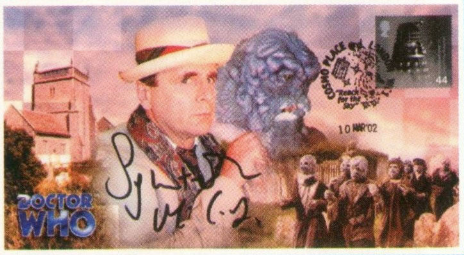

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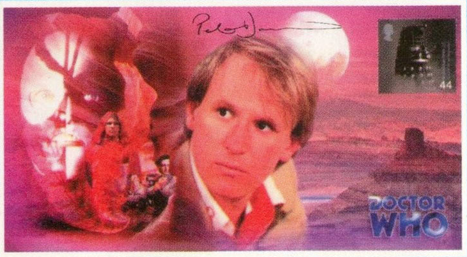

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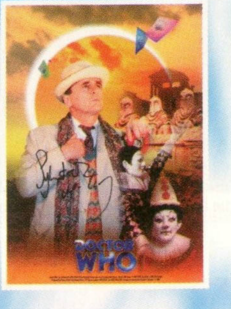

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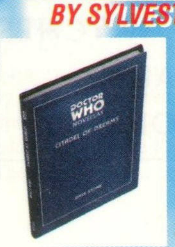
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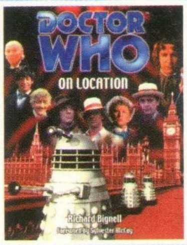
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Battlefield

WITCH/DOCTOR! **ANDREW PIXLEY** SLIPS SIDEWAYS IN TIME TO BRING US A TALE SET WHEN KNIGHTS WERE BOLD, MAIDENS WERE FAIR, SWORDS SAT IN STONES AND WIZARDS, WITCHES AND DEMONS STALKED THE EARTH. LATE SPRING 1999, WE RECKON ...

PART ONE 1

In the TARDIS, the Doctor and Ace detect a strange signal rippling through time. It originates in England, a few years into Ace's future. The TARDIS materialises by a roadside, close to where UNIT's Brigadier Winifred Bambera is dealing with a nuclear missile convoy that has become bogged down close to the Carbury archeological dig. The Doctor says the transmissions are coming from Lake Vortigern, where the convoy is stuck. Using old UNIT passes, he breaches security – and discusses the situation with Bambera, who decides to keep an eye on the two travellers. Elsewhere, knights in armour fall from outer space, coming to rest in the English countryside.

A retired Brigadier Lethbridge-Stewart is contacted by UNIT HQ in Geneva about investigating the convoy problem, and learns that the Doctor is involved; he bids goodbye to his concerned wife, Doris, and is collected by a UNIT helicopter.

Bambera takes the Doctor and Ace to the Gore Crow Hotel, which is run by Patrick Rowlinson and his blind wife, Elizabeth; here they meet a Chinese student, Shou Yuing, who is helping archaeologist Peter Warmsly with his dig into the legends of King Arthur. When Warmsly arrives, the Doctor discusses an eighth century scabbard hanging on the bar wall with him. Bambera finds herself caught in a fight between a black knight and a group of grey knights. The black knight is hurled by a grenade blast through the roof of the hotel's brewery. The Doctor, Ace and Shou Yuing investigate, and find that the knight recognises the Doctor as 'Merlin'. The Doctor suspects that the Earth is caught up in a war from another dimension, as Bambera enters, followed moments later by the grey knights, whose leader orders: "Kill them. Kill them now!"

PART TWO 2

A stand-off between Bambera and the knights ensues; the black knight is Ancelyn, and his grey adversary is Mordred. Mordred and his men retreat, commenting that Mordred's mother, Morgaine, will take her revenge on 'Merlin'. Night falls over the area, and Mordred sets up equipment at a derelict house to bring Morgaine through to this universe; Morgaine, a sorceress in golden armour, arrives – and telepathically warns 'Merlin' that this is their last battlefield.

Next morning, the Doctor and Ace accompany Warmsly to the dig, where the Doctor finds an ancient inscription in his own handwriting telling him to dig a hole. With the help of Ace's Nitro-9, a tunnel under Lake Vortigern is blown open.

The Brigadier and his pilot, Lavel, arrive in the area by helicopter, only to be blasted from the sky by Morgaine and her men-at-arms, who are paying homage to the dead warriors of Earth at the Carbury war memorial. Looking for help for the injured Lavel, the Brigadier enters the village and encounters Morgaine; the knights are under truce, but Morgaine vows to kill him when they next meet.

The Doctor and Ace enter an underwater spaceship via a door keyed to the Doctor's voice. Inside is the frozen form of Arthur, King of the Britons, in suspended animation. When Ace removes the sword, Excalibur, from the stone block beside Arthur, she activates the ship's automated defences and a ghostly green snake attacks them. In the confusion, Ace becomes trapped in an airlock, which begins rapidly filling with water. The Doctor tries to reach her but is knocked unconscious by the snake ...

PART THREE 3

The Doctor manages to recover long enough to activate the airlock – and Ace shoots to the lake's surface with Excalibur. Having requisitioned Shou Yuing's car, the Brigadier arrives at the dig and enters the spaceship to meet up with his old friend again. Morgaine visits the hotel, where Mordred has been drinking. She pays her son's bill by curing Elizabeth's blindness – but destroys Lavel when the pilot confronts her.

Demon freed: the Destroyer (Marek Anton) prepares to make a meal of the Earth ... © BBC VIDEO

'I just do the best I can ...'

The Destroyer, freed by Morgaine, prepares to feast on the Earth. Suddenly, the injured Brigadier arrives, revolver aimed squarely at the demon ...

THE DESTROYER Ah, little man! What do you want of me?
THE BRIGADIER Get off my world!
THE DESTROYER Pitiful. Can this world do no better than *you* as its champion?
THE BRIGADIER Probably. I just do the best I can.
He fires ...

From **Battlefield** Part Four, by Ben Aaronovitch

The Doctor's party drive back to the hotel, but the two vehicles are attacked *en route* by Morgaine's knights. Bambera and Ancelyn, travelling in the second car, are forced off the road and return on foot. At the hotel, UNIT ready themselves for attack, and the Doctor 'persuades' Warmsly and the Rowlinsons to be evacuated. Realising that the missile must not fall into Morgaine's hands, the Doctor heads for the convoy – the Brigadier in tow – in Bessie, his old car. Before leaving, the Doctor tells Ace and Shou Yuing to remain with Excalibur inside a chalk circle drawn on the floor of the hotel bar.

UNIT are soon engaged in a battle with Morgaine's knights and the Doctor attempts to stop the conflict – but Morgaine has arrived at the hotel and confronts the girls with a chained, demonic figure called the Destroyer. Unless they surrended Excalibur, they will become "his handmaidens in Hell" ...

PART FOUR

Threatening Mordred with a sword, the Doctor telepathically orders Morgaine to leave – but she tells her son to "die well" and orders her men to press home their attack. Mordred is taken prisoner as the Doctor and Brigadier return to the hotel, which has been severely damaged. Ace and Shou Yuing are safe, but Morgaine has taken Excalibur, and she and the Destroyer depart through a vortex for the ruined house. Mordred escapes in the confusion, and Ancelyn and Bambera arrive at the convoy site, which has become a battlefield.

The Doctor and Brigadier enter the vortex and emerge to confront Morgaine; Ace follows them. When the Doctor regains Excalibur, Morgaine unleashes the Destroyer to destroy Earth. Mordred arrives and departs with his mother. As the Destroyer grows in power, the Brigadier bravely confronts it and fires silver bullets into the creature. The Destroyer explodes. Excalibur is returned to the spaceship, where Arthur's armour is empty. Inside is a note from the Doctor to himself: "Arthur died in final battle. Everything else propaganda."

Morgaine has taken control of the missile and primed it to unleash destruction, but the Doctor arrives and convinces her of the dishonourable horror that this action will unleash. The conflict concluded, Morgaine submits. The Doctor, Ace, Bambera, Ancelyn and Shou Yuing return home with the Brigadier to meet Doris. As the women head off shopping in Bessie, the Brigadier asks Ancelyn if he is any good with a lawnmower, while the Doctor agrees to cook supper ...

"Oof!" Clang! "Ouch!" Clang! Etc. ©BBC Video

In Production

Sophie Aldred, Sylvester McCoy and Angela Bruce during OB recording at Twyford Woods, Saturday 13 May, 1988. © Richard Bignell

During 1987, young writer Ben Aaronovitch attempted to break into television, submitting material to Caroline Oulton, a BBC script editor working on crime series *South of the Border*. She suggested that Aaronovitch approach the police drama *Rockliffe's Babies* and also *Doctor Who* – a show Aaronovitch was amazed was still running, having watched it in his youth. Oulton passed Aaronovitch's script to Andrew Cartmel, *Doctor Who*'s new script editor, who loved it.

Cartmel and Aaronovitch immediately struck up a good rapport. Aaronovitch started work on a script called *Nightfall*, about privatisation, and another abortive storyline which later became *Transit*, a Virgin Books *New Adventure*. During summer 1987, while discussing ideas in Cartmel's garden, Aaronovitch suggested a serial placing legends in a modern context. Aaronovitch developed the legends of the ancient British ruler King Arthur into an epic military battle with knights from space, scribbling his thoughts down on the back of an envelope.

Cartmel liked the idea, which offered a different slant on a known story. Inspired by Nigel Kneale's *Quatermass and the Pit*, Aaronovitch wanted to give scientific explanations to numerous elements of mythology. This formed a three-part serial to be made totally on outside broadcast videotape – the setting being the English countryside. Aaronovitch drafted a first script and outline for the next two installments; this included elements such as Arthurian knights from space, a Chinese girl and a black female US Air Force officer – effectively a replacement for Brigadier Lethbridge-Stewart – whom Aaronovitch recalled from watching *Doctor Who* in his youth.

Reading the unsolicited military-based outline, producer John Nathan-Turner suggested that Aaronovitch should incorporate an updated UNIT, prompting Aaronovitch to get permission to include Lethbridge-Stewart. Before the serial could be developed further, Aaronovitch was commissioned to write *Nemesis of the Daleks* (latterly *Remembrance of the Daleks*) on 30 October 1987

With the Dalek serial completed in Spring 1988, Aaronovitch resurrected his three-part serial for the next season, adding UNIT. The *Doctor Who* production office suggested the story should be reworked as a four-part serial, mixing OB and studio work. Aaronovitch was by now fascinated with *Doctor Who*'s mythology, watching many old serials. Viewing the 1983 story *Mawdryn Undead*, the writer felt that the notion of a retired Lethbridge-Stewart teaching at a boy's school did not ring true, and decided to ignore the earlier story. Disliking the idea of the Brigadier being an isolated character, Aaronovitch gave him a home and, after a throwaway line in *Planet of the Spiders*, a wife named Doris.

The first outline, entitled *Storm Over Avallion* (though *Lake Over Avallion* was another suggested title), was dated Monday 12 September 1988 and was an expansion of the three-part serial. Set in "the year 1999", USAF Captain Winifred Bambera searches for a nuclear missile convoy lost during a US/European Defence Force exercise called 'Camelot'. In the TARDIS, the Doctor decodes a strange signal moving back and forth in time as "Merlin". On arrival, the Doctor and Ace get a lift from Lavender Warmington, the Management Director of the Carbury Trust at Vortigern's Lake. Ancelyn was a "Knight of the Br'tons", pursued by three knights of the "S'rax". Bambera meets with USAF Lt Sax and Lt Richards, the British officer in charge of the convoy; suspicious of the Doctor and Ace, she takes them to the Kings Rest Inn at Carbury so she can contact Camelot HQ. There, Ace meets a chemistry student called Thai, who is helping Dr Brown with

It's Morgaine of the Faye! Sorceress! Witch! Sun killer! Battle Queen of the S'rax! You go girl! © BBC

his dig. General Lethbridge-Stewart is working in his garden on his day off when Doris says UNIT HQ in Geneva need him. The Doctor meets Dr Brown, who is trying to disprove the existence of King Arthur, and Ancelyn is blown into the brewery after Lavender storms in, saying that her car phone will not work. The S'rax attack the convoy, killing Richards, and stop when there is a strange glow from the lake's centre. Major McKinnawe and Pilot Lavel arrive in a VTOL jet near Lethbridge-Stewart's home and explain about the Doctor's involvement.

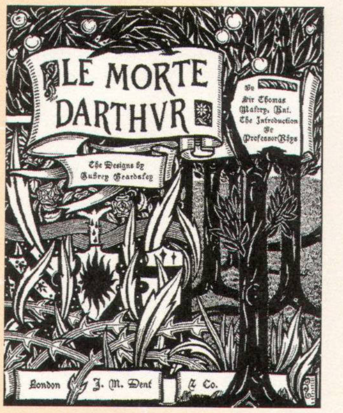
The resolution to the S'rax attack at the end of the first episode is that Bambera shoots Mordred's visor, Ace trips him with Ancelyn's sword, and the Doctor douses him with fermenting hops. Lethbridge-Stewart mobilises the nearest UNIT force – a Czech division doing flood relief in Holland. The Doctor uses the Inn's computer terminal to locate the signals in the lake and at the dig. Lavender, Brown, Ancelyn and Ace join the Doctor in a trip to the dig. Tremors hit the Inn, and a gateway opens to reveal Morgaine Le Fay, Battlequeen of the S'rax (who "looks like a tall golden robot") and her Men-at-Arms ("as many as the budget will stand"). The earth opens at the dig to reveal a shaft. A massive systems failure forces the UNIT jet down near Carbury, with McKinnawe staying to tend Lavel. Thai sees Lethbridge-Stewart encounter Morgaine and Mordred at the war memorial and sets off on her pushbike to warn the others. Lavender's Range Rover breaks down, and she is back at the Inn when Mordred enters and demands a drink. Ace's newly made sonic screwdriver ("from designs in the Tardis databanks") fails to open the spaceship at the end of the shaft. Once inside, the Doctor finds Excalibur in a block of obsidian and a knight in suspended animation. Ace activates "eldritch guardians (ethereal snakes – I think)".

In Part Three, the Doctor turns the strength of the guardians against them, trapping them in a container. Communing with the chamber, he is alarmed by the imminence of A'turs awakening. Ace escapes with Excalibur, meeting up with Bambera, Ancelyn and Thai; they set off to get explosives from the convoy to open the spaceship. The Doctor emerges unaided and is rather grim when Thai tells him of Lethbridge-Stewart's presence; he sends Thai back to the Inn with Excalibur ("Ace would only do something silly with it") while he and Ace head for the TARDIS. The Doctor is concerned about meeting Lethbridge-Stewart because

LEGEND *King Arthur*

Developing his story and script, Ben Aaronovitch used Norris J Lacy's 1986 work *The Arthurian Encyclopedia* for inspiration as well as *Le Morte D'Arthur*, a work attributed to the fifteenth century English author Sir Thomas Malory which is the first English prose account of King Arthur and the knights of the Round Table. Aaronovitch also watched films such as the sword and sorcery fantasy *Excalibur*, but did not want to follow established legends too closely.

Aaronovitch's A'tur was based on Arthur, legendary King of the Britons (Br'tons in Aaronovitch's script), a possible amalgam of people first referred to in the Aneirin's poem *Gododdin* around 600AD. *Historia Brittonium*, written by Welsh chronicler Nennius around 800AD, refers to twelve legendary battles at which Arthur was victorious – including Mount Badon (to which Ancelyn refers in Part One). Dating from the tenth century, Annales Cambriae mentions Camlann, the final battle where both Arthur and Mordred fell (in Part Three, Mordred accuses Ancelyn of fleeing from Camlaan). Geoffrey of Monmouth's 1139 work *Historia Regum Brittaniae* mixed history and legend, giving emphasis to Arthur's adviser, the magician known as Merlin. The stories were romanticised by the French – notably when twelfth century poet Chretien de Troyes gave prominence to the character of Lancelot. Legends suggested that Arthur never died after his injury at Camlann, but became a sleeping warrior at Avalon; this suggested the notion of suspended animation for A'tur to Aaronovitch, with Avallion becoming Earth. The writer set his Arthurian legends around the eighth century, whereas the real Arthur figures probably existed three hundred years before this.


LE MORTE DARTHVR
By Sir Thomas Malory, Knt. The Introduction By Professor Rhys
The Designs by Aubrey Beardsley
London J. M. Dent & Co.

A'tur's adversary was the sorceress "Morgaine of the Faye" or "Morgaine Sunkiller", derived from Morgan Le Fay, Arthur's half sister whose name came from the French for 'fairy'. Some legends have Morgan in love with Merlin, but turning to the side of evil. Other legends show Morgan was in love with Arthur. Morgaine's son was Mordred; also known as Modred and Medrawt, he also apparently perished at Camlann, although Monmouth cast him as Arthur's nephew who tried to seize the throne from Arthur. Some legends say Mordred survived Camlann to be defeated by Lancelot.

The Doctor's role was that of Merlin – possibly the English bard Myrddin mentioned in *Gododdin*. Legends have Merlin as the adviser to King Vortigern, serving Vortigern's successors, and arranging a contest which young Arthur would win – pulling a sword from a stone (as Ace does in Part Two) to become king. According to Monmouth, Merlin took Arthur to Avalon after Camlann. Lake Vortigern was named after the supposed British ruler of the early fifth century; his name meant 'overlord'.

In Part Two, Ancelyn gave his name as "Ancelyn ap Gwalchmai, Knight General of Britons"; Gwalchmai was the Welsh name for Gawain, one of Arthur's most prominent knights. Ancelyn's character and name derived from Lancelot, Arthur's champion and right hand man, who appeared in legends beginning with *Lancelot* by de Troyes around 1162. This romantic figure became the lover of Arthur's Queen Guinevere. In the legends, Guinevere was to die at the stake, but was rescued by Lancelot. Ancelyn was attracted to Bambera, whose christian name – Winifred – came from the Welsh 'Gwenfrewi' which is related to 'Guenevere'.

Excalibur was the sword given to Arthur by the Lady of the Lake, whose scabbard prevented the wearer from losing blood. After Arthur's last battle, the blade was returned to the water where it was grasped by a hand and drawn under the surface (the reverse of Ace's appearance in the lake in Part Three). Aaronovitch's story was set at Carbury – a name derived from South Cadbury, the place in Somerset believed to the site of Camelot.

Several references to classic Arthurian literature were incorporated into the finished programme by James Ellis, who played Peter Warmsly and felt that his character would be familiar with such works. Ellis' first contributions to the script came while on location at the lakeside dig in Parts Two and Three. When Ancelyn and Bambera arrive in Part Two, Warmsly recites: "But now delay not: take Excalibur, And fling him far into the middle mere: Watch what thou seëst, and lightly bring me word." This comes from *Motre D'Arthur* by the nineteenth century English poet Alfred, Lord Tennyson which first appeared in *Poems* in 1842. In Part Three, Warmsly's recital continues with another section of Tennyson's work: "thou rememberest how/In those old days, one summer noon, an arm/Rose up from out the bosom of the lake,/Clothed in white samite, mystic, wonderful,/Holding the sword". In Part One, when the Doctor and Warmsly discuss the scabbard, the comment that "the scabbard is worth ten of the sword" was a quote from Malory's *Le Morte D'Arthur*.

"Your name means 'fairy' in French, you know." "Shut it, shorty!" © BBC of a yellowed piece of newspaper he carries in his pocket (though not explicitly stated, it is suggested that this is the Brigadier's obituary notice). At the TARDIS, the Doctor and Ace find that Lethbridge-Stewart and the Czech troops have beaten back Morgaine's men. At the dig, Morgaine captures Brown and learns about Thai having Excalibur; Thai draws a protective circle around herself in the Inn's bar. Armed with two months supply of Nitro-9 from the TARDIS, the Doctor goes with Bambera and Ancelyn to defend the spaceship, while Ace and Lethbridge-Stewart return to Carbury where Morgaine threatens Thai. The Doctor pursues Mordred and the S'rax into the spaceship, preventing Mordred from killing the sleeping A'tur and having the ship's systems expel the knights. At the Inn, Lethbridge-Stewart uses a microwave relay aerial to disrupt Morgaine's control armour, but Morgaine leaves with a lock of Ace's hair. At the farmhouse, Morgaine summons up a demon to aid her – offering Ace as sacrifice. Under Morgaine's influence, Ace leaves the Inn in a trance and walks through the night to the farmhouse; Lethbridge-Stewart and a glowing Excalibur alert the Doctor to her plight. At the farmhouse, the demon breaks through: "a tall menacing humanoid figure in black knobbly armour like skin." The Doctor arrives in time to stop Ace knifing herself – but Morgaine explains that unless the demon gets its willing sacrifice, the world will die. Furthermore, without living beings on Earth, the gateway bridging this dimension to hers will vanish, leaving A'tur trapped forever. In the cliffhanger, Morgaine vanishes through the gateway.

As the Demon starts to arrive in Episode Four, Ace fears the Doctor is going to sacrifice himself. The Demon wipes out UNIT troops. Lethbridge-Stewart leaves McKinnawe in charge at the Inn and goes after the Doctor. He and his men reaches the farmhouse where the Demon attacks – Lethbridge-Stewart orders a rocket attack on the building, killing himself. This sacrifice mollifies the Demon, which departs for its own dimension. Lethbridge-Stewart's death makes the Doctor consider his wanderings; he only seems to bring death to those he cares about. Morgaine attacks the convoy to trigger a Third World War, using the launch codes in Sax's mind. Mordred apparently kills Bambera, causing Ancelyn to swear vengeance against him; the two fight and, when it seems Ancelyn is at Mordred's mercy, Bambera appears and kills Mordred. The Doctor confronts Morgaine and uses the guardians he had trapped in the container against her. Ace goes into the ship and replaces the sword, launching the vessel; A'tur and Ace emerge from the spacecraft and use Excalibur to neutralise the missile. Morgaine sobs over her dead son and strikes a deal with A'tur; if he restores Mordred to life, she will serve him forever. Bambera agrees to go with Ancelyn and have adventures in another dimension; they board the ship with the others and leave Earth. Saying goodbye to Brown, the Doctor and Ace head for the TARDIS. The Doctor is "still determined to travel, perhaps from now on in memory of Lethbridge-Stewart". (Aaronovitch then noted "Ep 4 is not complete and very rough ... Sorry but they threw me out of the building!").

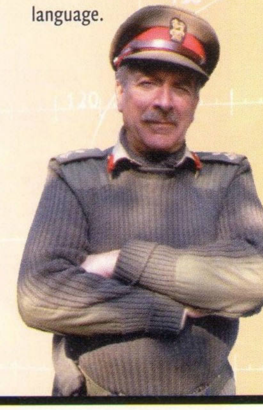
The production office checked that Nicholas Courtney was available to reprise his role as Lethbridge-Stewart one last time. Nathan-Turner discussed the serial with Courtney in Brighton during September 1988. The actor became interested when he heard that Lethbridge-Stewart was to be killed off, since he felt that *Doctor Who* was coming to its end.

Scripts for *Storm Over Avallion* were commissioned on Friday 16 September, and Aaronovitch revised his storyline four days later. Bambera was now a UNIT Brigadier, UNIT troops included Sergeant Zbrigniev, Major McKinnawe and the Czech Major Husak. Captain Richards was now in charge of 3rd Tactical Missile Command, Thai became Shou Yuing, and Lavender Warmington evolved into Peter Warmsly. New material in this version included the Doctor and Ace bluffing their way into Bambera's Command Trailer, and the Doctor pointing out that Vortigern's Lake means 'Lake of the High King' in Old English. In Part Two, Rowlinson winces as he hears things getting smashed every time Ancelyn and Bambera start fighting, and Dr Brown observes that Ancelyn is related to the name Lancelot. In Part Three, General Lethbridge-Stewart explodes into action after his encounter with Morgaine at the Inn, and is joined by McKinnawe to deliver an Alien Alert on the communications set, evacuating Carbury. In this version, the Doctor has no foreboding about Lethbridge-Stewart's death. Brown is killed when Morgaine probes his mind, and Morgaine's demon is now a 'Death Elemental'; when Ace falls under Morgaine's control, she strikes down Shou Yuing to leave the Inn. Ancelyn asks Bambera to come back to his dimension with him. The cliffhanger to Part Three was now the Doctor and Lethbridge-Stewart arriving at the farmhouse just as the Elemental appears.

The new Part Four was markedly different; the Doctor, Ace and Lethbridge-Stewart flee the farmhouse moments before the missile attack. Ancelyn is in the Hall of the King when machinery becomes active, registering an evil force. A strange glow appears, bringing slain Men-at-Arms back to life; the Elemental grows stronger with each death. The Doctor comments that Excalibur could destroy the Elemental as the zombie Men-at-Arms attack his group at the Inn. The Elemental appears by the war memorial in the village, and Lethbridge-Stewart takes Excalibur, attacking the Elemental and ramming the sword into its chest – but the energy feedback along the sword kills Lethbridge-Stewart. In this version, Mordred is not killed, and Ace and Shou Yuing fight off a S'rax Knight as they tried to replace Excalibur. As the missile is about to be launched, the Doctor removes the control cable to trigger the failsafe. The spaceship lifts off, with A'tur, Ace and Shou Yuing beaming down to take Morgaine and Mordred prisoner – the Doctor pleads for them to be rehabilitated rather than executed. As the spaceship departs, Ace wonders if Bambera was on board. The Doctor observes that Winifred comes from 'Guinevere'. Aaronovitch commented that elements of the climax such as the spaceship were optional, and that some secondary characters could deliver explanatory dialogue so that Sylvester McCoy, wasn't overloaded.

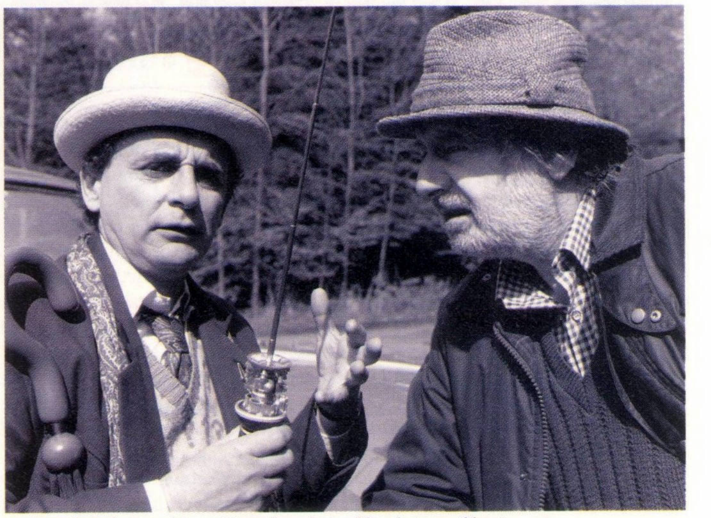
STORYLINE General Lethbridge-Stewart

In the story breakdown dated Tuesday 20 September 1988, Ben Aaronovitch outlined the background for General Lethbridge-Stewart. "Retired in the mid 1970s. Following the 1984 Dalek Incursion and the 1986 Cyberman Invasion. Secret talks at the Moscow Summit in 1987 led to a Security Council resolution reorganising and strengthening UNIT. Since command officers with experience of dealing with Alien threats were in short supply, Lethbridge-Stewart was approached and persuaded to return to active service in 1988. He was promoted to General and assumed command of the Extra-Terrestrial Threat Section, whose Headquarters he relocated to London." It was also noted that Lethbridge-Stewart could speak to the Czech troops under his command in their own language.



Everything in the garden's lovely: the Brig and Doris. © BBC Video

> **'Morgaine was wicked and evil but I had space to make her human as well'**
>
> Jean Marsh • DWM 237



Doctor Who, a bemused Peter Warmsly and a machine that goes 'bleep'. © BBC Video

SCRIPT Time and place

Ben Aaronovitch's scripts did not specify an exact date or place for the serial other then England and a few years into Ace's future. The writer himself envisaged the location as being South-West England (as with the Cornish legends of Arthur), whereas John Nathan-Turner believed it to be set in the Lake District. The date was specifically vague – although Cornwall 1999 was cited by some fan articles prior to transmission. Road signs were given in kilometres rather than miles, car telephones were now commonplace (Aaronovitch not having anticipated the advent of the mobile phone), phones were voice activated and could report their faults (in "Electronic Japanese") and drink prices were inflated. There was a futuristic till in the hotel bar: "The Computer/Till handles the money, registers bookings, it is a keyboard with a LCD and a cash compartment."

NO THROUGH ROAD
NO THRO
OAKHAM 3

By December 1988, *Storm Over Avallion* was scheduled to be the second story of Season 26. Aaronovitch found himself helping Cartmel with script editing chores on some of the other serials that year and the pair collaborated on an Ecological thriller called *Hazard* as well as an unused *Doctor Who* stage play.

In late 1988, the serial was announced as being a 'sword and sorcery' piece set in 1999. Other working titles – such as *Pool of Avallion*, *Song of Avallion*, *Stormtroopers of Avallion* – were suggested. Nathan-Turner hoped that Graeme Harper, who had directed *The Caves of Androzani* and *Revelation of the Daleks*, would be available to handle the serial, but Harper had commitments elsewhere.

In early 1989, it seemed as if Courtney was to be offered a role in a West End production of *Madame Butterfly* that would clash with the proposed production period of March/April. Nathan-Turner swapped the production order of *Storm Over Avallion* with *The Wolves of Fenric* so that Courtney would be available for production. As it transpired, Courtney was offered the *Madame Butterfly* role, but with new dates which still clashed. Although Nathan-Turner offered to release him from his contract, Courtney refused and turned down the West End role.

> **'Battlefield was like a holiday – very enjoyable and extremely easy. We found a lot of good pubs!'**
>
> Angela Bruce • DWM 275

In January 1989, the director of *Storm Over Avallion* was confirmed as Michael Kerrigan. Kerrigan had trained as a director at the BBC, worked on *The Baker Street Boys* and *Maggie*, and then directed *Mister Majeika* and The *Knights of God* for TVS. The visual effects designer on *Storm Over Avallion* was to have been Mat Irvine who had worked on *Doctor Who* since 1971. However, when the production dates were changed on the serial, Irvine was no longer available and Dave Bezkorowajny took over. Set designer Martin Collins had previously worked on *Paradise Towers* and *Remembrance of the Daleks*, costumes were designed by Anushia Nieradzik who had worked on *Frontios* and *Attack of the Cybermen*, while make up designer Juliette Mayer had previously been an assistant on serials such as *The Ribos Operation*. The OB assistant floor manager was Matthew Purves, the son of Peter Purves who had played companion Steven Taylor in the mid-1960s.

As production approached, Nathan-Turner and Cartmel became unhappy about the death of Lethbridge-Stewart (who now retained his former rank of Brigadier). Nathan-Turner felt that the script was so packed with incident that the Brigadier's demise would become lost, while Cartmel also felt it was gratuitous. Thus, Aaronovitch was asked for three potential endings, one of which retained the Brigadier's death and the Doctor reasoning that all his friends are dead if he goes forward in time far enough. Aaronovitch's favourite ending remained the idea of the Brigadier returning to Doris and revealing that he had been offered an extraordinary new job, as the spaceship appeared overhead. Eventually, Aaronovitch was asked to develop an ending where the Brigadier survived and remained on Earth. Also added at a late stage was the Doctor's car, Bessie.

During February, the serial was renamed, partly because *Storm Over Avallion* would be an inappropriate title if the OB crew were blessed with sunny weather on location.It was briefly entitled *The Battlefield* before Cartmel shortened it to the punchier *Battlefield*.

In Part One's script, Doris Lethbridge-Stewart was described as "a handsome woman in her late forties", and her husband mentioned Sergeant Benton (a UNIT regular in the 1970s) and his retirement from UNIT (with no reference to his teaching career). Of the new UNIT personnel, Sergeant Zbrigniev wore "combat fatigues ... and a blue UN Beret" and Brigadier Winifred Bambera was "a black woman in her early thirties" who carries "an automatic rifle (5.65mm Fa-Mas)". Zbrigniev comments that he served under Lethbridge-Stewart and knows of the Doctor's changes of appearance.

Aaronovitch noted that the voice in the TARDIS is saying "Merlin" and is "the Doctor's but distorted out of recognition". Ancelyn was generally referred to as "the black knight" while Mordred was the "Grey Knight Leader" of the "silver knights". Aaronovitch envisaged the armour worn by the knights as being futuristic: "Black armour that has been elaborately enamelled with swirling alien designs ... There is a mirrored surface where his face should be." In comparison to Ancelyn's armour, Mordred sported the "grey/blue gunmetal" of the "grey knights ... The armour is similar to the black knight's, but a touch more barbaric". Studying Ancelyn, the Doctor commented that he was wearing "powered armour". Ancelyn was revealed to have a "classically handsome face".

Of the other characters, Peter Warmsly was "A grey-haired man in his fifties", Shou Yuing was "A young, Chinese woman" while Patrick Rowlinson was "a large, bluff man" and his hotel called "The Crowfeast Arms". When the Doctor paid for the drinks the money comprised "Different and alien denominations including what looks like a tiny mechanical crab" with the Doctor commenting "Pallistratum Gromit, no ... seven and three eighths Rlarix Sovereign?".

In Part Two, the opening scene had a fight between Bambera and the grey knights with Mordred's visor shot away (as in the storyline); Mordred is revealed as having "a handsome, saturnine bearded face". In the helicopter, Pilot Lieutenant Lavel was described as "young attractive woman ... She wears sunglasses and looks the biz. She is controlling the copter with a modern static joystick" while the Brigadier uses "a small portable computer on his lap".

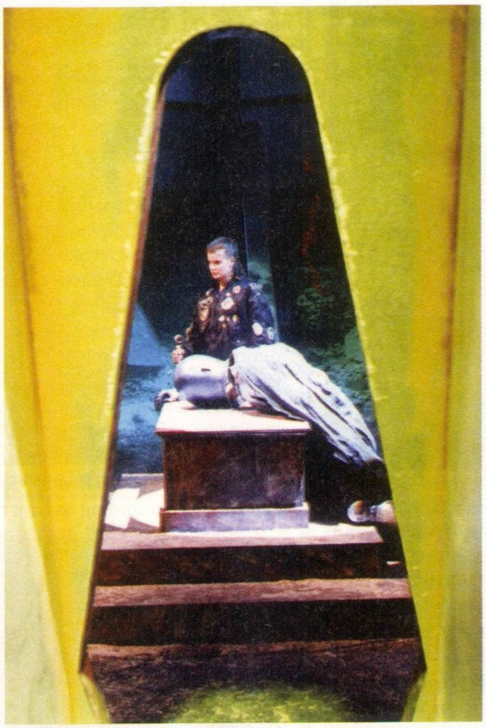
When Morgaine emerged from the heat haze rip, she was described as "a woman in golden armour ... Behind her men at arms emerge from the rip and take up honour positions. The men at arms are dressed in half armour of similar style to the knights but more barbaric. The golden woman removes her helmet and shakes out long pre-Raphaelite hair"; for Morgaine and the Doctor communicating telepathically, the stage directions suggested "The two scenes could be superimposed of split screened to give the impression of communication". The scene of Morgaine seeing the helicopter was originally set in the woods, but relocated to the church for logistical reasons. The spaceship's portal was described as having "an organic look to it as if it was the mouth of some gigantic beast". In the script, the Doctor and Ace discussed Clarke's Law – "Any sufficiently advanced

Winifred and Ancelyn / sitting by a tree / Kay eye double-ess eye en gee! © BBC Video technology is indistinguishable from magic" – which hailed from Arthur C Clarke's 1972 story *Report on Planet Three*. Inside the ship, the defence system was described as a "ghost snake .. a ribbon of poisonous green light. Slithering through the air like an ethereal tapeworm".

The script for Part Three opened with an OB sequence which was dropped shortly before recording. In this, Bambera finds Warmsly looking out at Lake Vortigern; he explains he needs peace away from the wreck Ace has made of his dig. In the spaceship, the Doctor does somersaults to evade the snake ("I bet that surprised you. It surprised me"), while two scenes at the lakeside were later amalgamated; originally Ancelyn asks Warmsly why he digs holes rather than using songs to learn about history. As the Brigadier rescues the Doctor in the Kingshall, he comments "Excuse me a moment, Doctor. I seem to have stepped in something nasty" – to which the Doctor replies, "I think we all have Brigadier. Right up to our necks." The scene with Doctor and Ace discussing the trap at dig was shorter with less banter, and the Doctor suggests that King Arthur was "a late riser" when the Brigadier asks why he hasn't woken up yet.

The brolly is mightier than the sword? Sylvester McCoy larking about on the farmhouse set. © BBC

To ease the logistics of booking members for location, a sub-plot with Rowlinson and Lavel in Part Three was dropped. At the helicopter crash site, Rowlinson arrives with a first aid kit to find Lavel on a makeshift crutch; Lavel than knocks out a man-at-arms who attacks Rowlinson. There was then another scene outside the hotel where Rowlinson tells Lavel to stay outside until he has checked the coast is clear, and when Lavel enters the bar in the next scene she tells Rowlinson that a woman in armour is coming. Lavel originally spoke French to Mordred ("Vous pouvez payez l'addition"), and Morgaine later used some of these French words while paying the bill.


The King is Dead: Ace inspects "Arthur the freeze-dried". © S Mansfield

The material with Ancelyn handing Bambera the keys to the 2CV was a late addition, and the following two scenes were dropped before production; in the Range Rover, Bambera comes on the radio saying that the car will not start, so Shou Yuing advises her to pull the choke out half way and hit the clutch twice. Originally in the roadside ambush, the Range Rover knocked two troopers into a ditch, and Aaronovitch indicated that as the vehicle moved off, the men fire their weapons – "If possible shattering the rear windows." Just before the 2CV encountered the Men-at-Arms, another Range Rover scene was dropped; in this, the Brigadier assures the others that Bambera is a competent officer, but the Doctor observes "War is a destroyer. It makes a mockery of competence."

The evacuation of the hotel was heavily rewritten before recording; originally the Doctor suggests that the Rowlinsons and Peter should leave in the helicopter (Aaronovitch notes "If a helicopter isn't available then this should be the truck"). Peter refuses to leave without Cerebus – his Irish Wolfhound who featured in an earlier draft of the script. The Doctor summons the dog with a whistle, after which the trio depart without protest. The scene concluded with the Brigadier asking the Quartermaster sergeant for silver bullets.

In Part Four, as the men-at-arms advanced to attack the convoy, there was an extra scene on the battlefield; the Brigadier places Bambera in charge and marches the captured Mordred off so that he and the Doctor may try "the direct approach". Another dropped sequence had Major Husak and four men approaching the hotel and then storming the bar; the men are obliterated by the Destroyer. A blast of fire from the hotel entrance kills Husak and the dead men are left as "smoking Hiroshima shadows". As Bessie arrives at the scene, the Doctor comments: "My future is catching up with me." The subsequent scenes in the bar were longer, with the Doctor telling the Brigadier that they must get Excalibur back from Morgaine: "I have a cunning plan ... We find Morgaine, overcome her magic. Defeat the limitless power of the Destroyer and get Excalibur back!" This sequence continued with the Brigadier recalling his last brush with interstitial transfer in the 1972 serial *The Time Monster*: "The Master with a Greek accent, Sergeant Benton as a baby." When Ace wants to jump into the vortex, the Doctor warns: "The forces loose inside could rip you into molecules, if you're lucky." When the Knight Commander was found dead, his "face is that of a sixteen year old, with innocent but dead blue eyes".

There were a substantial number of scenes written to feature Doris in her garden, to be intercut throughout the climax of the serial. As the Destroyer is released, Doris hears a Radio 4 report that Mrs Eva Carlshorst, the General Secretary of UNIT, has denied reports of casualties in South-West England. She immediately attempts to phone her husband. As the Brigadier confronts the Destroyer, an angry Doris on the phone says: "I am Mrs Lethbridge-Stewart ... A message? Yes. Tell him ...", and then stops, unsure of what to say. The Brigadier fires on the Destroyer – and then Doris continues, "Tell him I lo ..., tell him he hasn't finished in the garden."

Outside the farmhouse, the Doctor originally asked the Brigadier for his gun to shoot the Destroyer himself. When finding the Brigadier after his confrontation, the script omitted Alistair's revelation that he was married. The Doctor's note to himself was signed "Mine sincerely, the Doctor", and a scene of the Brigadier and Ace setting the explosives in the King's Hall was cut. The spaceship was described as looking "Like a vast crab, three huge legs dug into the lake-bed ... feeder cables run down into the mud".

The original showdown between the Doctor and Morgaine was a mental battle, the Doctor telling Morgaine that she will die too. She then reveals that as long as Arthur dies, her hatred for him will be fulfiled after 12 centuries. The Doctor claims that Arthur died 12 centuries ago. Morgaine's reaction allows him to use the abort button, saying: "You should have found yourself a more worthy cause."

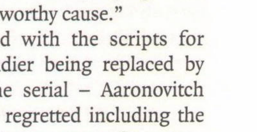
Although Cartmel was pleased with the scripts for *Battlefield* – particularly the Brigadier being replaced by Bambera for the first part of the serial – Aaronovitch himself was less happy. He now regretted including the Brigadier since he felt he was juggling too many characters; furthermore, the shift from a three part story idea to a four part script meant that the structure had been distorted in the middle. Aaronovitch felt that he should have reworked the story from top to bottom.

Kerrigan found the script confusing, feeling the story lacked credibility. One particular concern was when Ancelyn flew through the air into the brewery, where Kerrigan could not determine if the character could actually fly or if he was blown by the grenade; when asked about this, Aaronovitch said he meant both!

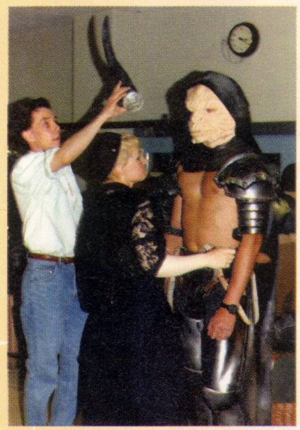
Delighted with the scripts, Courtney clarified certain aspects with Cartmel. He liked the idea of Doris being seen at last – although he had always imagined the Brigadier to be married to a woman called Fiona and that Doris was his "bit on the side"; Courtney resolved this in his own mind by making Doris the Brigadier's second wife. Sylvester McCoy was looking forward to working with Courtney immensely; the two had met at conventions and McCoy had watched Courtney in earlier serials. On meeting Courtney with Nathan-Turner in a Shepherd's Bush

MODELWORK The spaceship

There was little modelwork on *Battlefield*, but the biomechanical spacecraft was made in plastic and fibreglass by effects assistant Chris Reynolds; the illusion of it being underwater was achieved by placing it behind a thick glass tank of water. A wax copy of the ship was used for its final destruction. For shots of knights flying through space to crash onto Earth, two standard toy soldiers were remodelled to appear as the armoured figures.



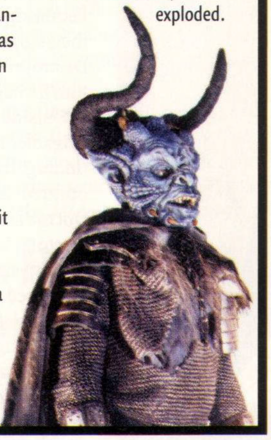
COSTUME The Destroyer



Marek Anton's costume fitting. © S Mansfield

In Ben Aaronovitch's script, the Destroyer was described as "A huge humanoid monster, with horns", and at the cliffhanger "The Shadow of the Destroyer rises out of the floor". One notion was that the Destroyer would look like an ordinary man who turned into a demon-like creature. In this version of the script, the "Shadow fades to reveal the Destroyer, apparently an ordinary, rather aristocratic human man, impeccably dressed." In another draft of the final episode, when Morgaine releases the Destroyer, it holds up its freed hands and "The skin on them peels back to reveal talons ... Horns are growing out of the Destroyer's head ... Its chest is expanding. Scales can be seen in rents in the cloth ... The Destroyer's voice starts escalating in scale [becoming] inhuman ... It has become a huge creature with glowing green eyes and hide like armour."

An early design for the Destroyer was done by effects assistant Mike Tucker, but when Tucker was moved onto *The Curse of Fenric* the idea was abandoned (it was later used as Rimmer's self-loathing in the *Terrorform* episode of *Red Dwarf* in 1992). The idea of the Destroyer transforming was truncated into the creature breaking its chains, and it would now resemble a demon from the start. Nathan-Turner recalled a model macquette of a demon head made by freelance sculptors Sue Moore and Stephen Mansfield,who were working on the Haemovores for *The Curse of Fenric*. The pair were contracted to Michael Kerrigan and asked to develop a mask for the Destroyer. A cast of Marek Anton's head was taken, and then used to create a foam latex head which could be placed on a fibre-glass underskull. Robert Allsopp made horns from a type of lightweight orthopaedic bandage, while a cable system in the brows and lips (hidden by the creature's cloak) introduced movement. Four wax duplicates of the head were made for the scene in which the Destroyer exploded.



pub, McCoy gave 'the Brig' a swift salute. Courtney again grew a real moustache (as with *The Five Doctors*) and would claim to fans that he was being killed off – and also that three alternative endings for *Battlefield* had been recorded.

Elements of Parts One and Two were rewritten on Tuesday 28 March, including the TARDIS' arrival, Bambera being told that Warmsly has arrived, Ace introducing herself and the Doctor in Bambera's car, scenes in the aftermath of the copter crash, the Brigadier's meeting with Morgaine, and some of the spaceship scenes. Various continuity aspects were also introduced, with fan advisor Dave Saunders suggesting UNIT passes for the Third Doctor and Liz Shaw; the Doctor also refers to "Yeti, Autons, Daleks. Cybermen and Silurians." It was decided during April that *Battlefield* would be shown first in the new season.

> **'I loved that scene with the Destroyer – "Get off my world!" – that was great!'**
>
> **Nicholas Courtney** • DWM 229

Rehearsals for the serial began in Room 201 of the BBC's Acton Rehearsal Block on Thursday 27 April. McCoy liked the first half immensely, although the more serious nature of the later episodes worried him a little. Aldred also felt *Battlefield* was a more serious story and liked the anti-racist comments from Ace about Shou Yuing, continuing a theme established in *Remembrance of the Daleks*.

Kerrigan had had problems casting Morgaine in terms of finding an actress old enough to have a grown son. The part went to Jean Marsh, who had previously appeared in the series in 1965/66 as Joanna in *The Crusade* and as Sara Kingdom in *The Daleks' Master Plan*, since when she had found fame starring in and co-creating *Upstairs Downstairs*. Nathan-Turner had attempted to lure Marsh back to the show before; this time Marsh was attracted by the humourous elements of the evil Morgaine, the actress joking that she wanted to introduce her character and Mordred as "Vera Son-Killer and her son Darryl".

Kerrigan felt that *Battlefield* offered several good cameo roles, and was delighted to get Irish actor James Ellis as Peter Warmsly; Ellis had established himself in 1962 with *Z Cars*. Nathan-Turner offered the role of Bambera to Angela Bruce, a regular on the BBC hospital drama *Angels*, which he had worked on. Bruce decided to play the part as a female Errol Flynn, reasoning that Bambera was bitter because she had been stuck on the missile convoy as her skin colour had prevented her heading a UN Peace Corps team in South Africa. On discovering that Bruce, a Geordie, had been cast, Aaronovitch regretted that he had not written Bambera as a Geordie; the actress acquired the nickname 'Brigadette'.

Angela Douglas, a veteran of the *Carry On* films, was cast as Doris Lethbridge-Stewart. Noel Collins, playing Rowlinson, was best known as Sergeant Parrish in *Juliet Bravo*, while his wife was played by June Bland, who had appeared in *Earthshock*. Marcus Gilbert, cast as Ancelyn, had been in the mini-series *Riders*, while Christopher Bowen played Mordred. Dorota Rae, playing Lavel, had been a regular in *Crossroads*, and Canadian actor Robert Jezek was cast to play the Czech Sergeant Zbrigniev. Marek Anton, who had featured in *The Curse of Fenric*, was offered the part of the Destroyer during rehearsals for the earlier signal, and was selected partly because he was able to expand his chest for the transformation. Ling Tai, playing Shou Yuing, had been an extra in *Warriors of the Deep*.

Rehearsals on Friday 28 April were affected by a strike by BETA (the Broadcasting and Entertainment Trades Alliance), who were in a pay dispute with the BBC. Location recording began on Saturday 6 May to the west of London, starting at Fulmer Plant Park, where the Garden Centre scenes for Part One were recorded; the dialogue was amended slightly to refer to the Brigadier's retirement from teaching. The next venue was Little Paston, also in Fulmer, which appeared as the Brigadier's house; this concluded all Angela Douglas' scenes and involved the use of a helicopter which was then flown up to Black Park to record shots of it in flight and its crash (simulated by the pilot activating a smoke canister). Interior scenes for the copter were also recorded, with a black tent erected around the cockpit for the night sequences.

On the morning of Sunday 7 May, the crew and cast travelled up to Rutland Water in the Midlands; this area was the main location for the serial which offered a vast Anglia Water reservoir for Lake Vortigern and, in the reservoir's midst, the islet village of Hambleton as Carbury. Work on this day centred around Dowager House at St Martin Without for the exterior of the derelict farmhouse. Since this was a listed building, the Part Four explosions were recorded separately to be added in post-production. Kerrigan and Nieradzik used stock armour with a few minimal changes for the knights, ignoring Aaronovitch's idea of a futuristic alien combat suit. Action and swordfights were arranged by veteran stuntman Alf Joint.

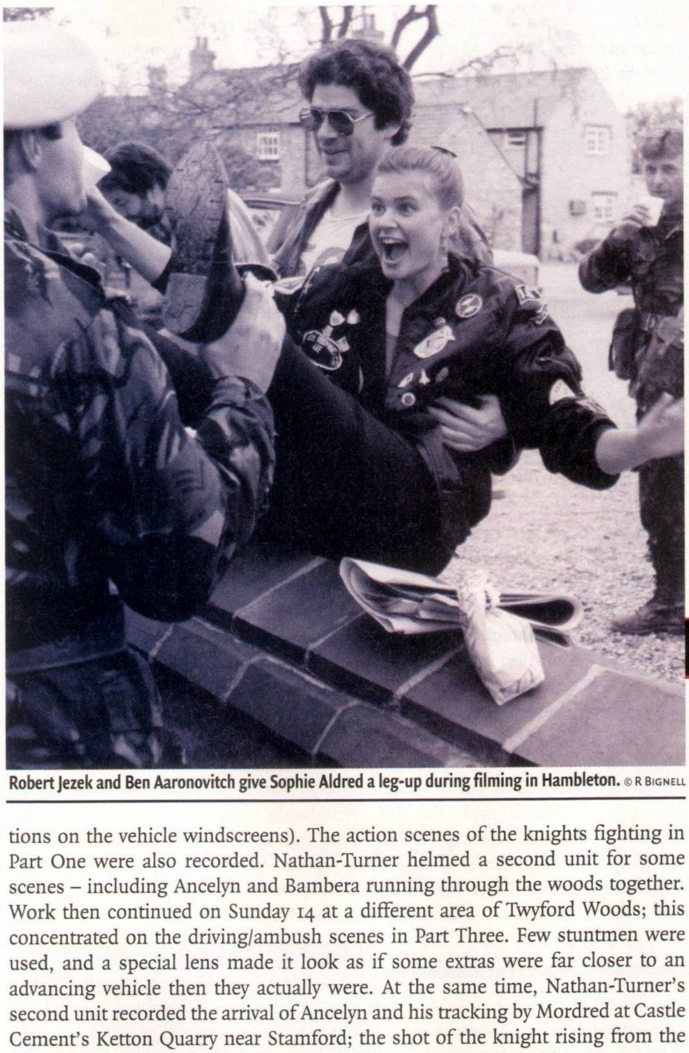
Monday 8 saw the crew at Hambleton Old Hall which appeared as the Gore Crow Hotel. This was actually a private house but had been so well dressed that Ellis believed it to be real hotel and wandered inside, being discovered by the owner in one of the bedrooms. The evacuation scene in Part Three was rewritten shortly before recording to have the Doctor using hypnotic powers and adding references to weaponry effective against Daleks, Yeti and Cybermen. Bessie was also present, having been brought back from the *Doctor Who* Exhibition that had been touring the USA. The numberplate was changed from WHO1 to WHO7 at the suggestion of McCoy. The new UNIT outfit was also seen for the first time; there was a new, more distinctive UNIT logo, and the soldiers wore blue berets. There was a minor continuity problem with a scene in the hotel gardens early in Part Two, where Bambera carried a pistol rather than her machine gun.

The devil dries out: Stephen Mansfield working on the distinctive Destroyer mask. © S Mansfield

The plan for Tuesday 9 was to start work around Rutland Water with scenes in the command car, on the roads and ridge, and at the convoy and the dig. However, BETA staged industrial action for two days and production had to be abandoned, with some of the crew returning to London. With the planned excavation site shoot on Wednesday 10 also cancelled, McCoy, Courtney, Bruce and Nathan-Turner enjoyed a day out at Skegness.

The crew attempted to get back to schedule on Thursday 11 with scenes at the excavation site, including the major battle scenes which took place in muddy conditions; Joint's stuntmen used hidden trampettes to give the illusion of being blown into the air. During one scene, McCoy drove Bessie too fast over some uneven ground and lost the spare wheel.

Friday 12 was the crew's day off, and recording on Saturday 13 was scheduled for Twyford Woods at Corby in Northamptonshire. The TARDIS' arrival and subsequent car journeys were recorded, along with scenes inside Warmsly's Range Rover and Bambera's Command Car (all of which were plagued by reflections on the vehicle windscreens). The action scenes of the knights fighting in Part One were also recorded. Nathan-Turner helmed a second unit for some scenes – including Ancelyn and Bambera running through the woods together. Work then continued on Sunday 14 at a different area of Twyford Woods; this concentrated on the driving/ambush scenes in Part Three. Few stuntmen were used, and a special lens made it look as if some extras were far closer to an advancing vehicle then they actually were. At the same time, Nathan-Turner's second unit recorded the arrival of Ancelyn and his tracking by Mordred at Castle Cement's Ketton Quarry near Stamford; the shot of the knight rising from the crater was achieved by lifting the actor manually on a cantilever rig.


Robert Jezek and Ben Aaronovitch give Sophie Aldred a leg-up during filming in Hambleton. © R Bignell

Although it had been planned to finish on Monday 15 at Hambleton Memorial Cross, the team had been allocated two extra days to make up for the time lost. The morning went ahead as planned with work for scenes in Parts Two and Three; one short scene in which Morgaine learns from her Knight Commander that Mordred is at the Hostelry was abandoned. After this, the crew worked at Rutland Water on the scenes planned for the previous Tuesday, and also staged a photocall with the principle cast. The scenes with the Convoy for Parts One and Three were taped, with Aaronovitch providing the extra line "Get that jeep back on the road ASAP." when it became clear that Bruce needed more time to walk around Bambera's Command Car. McCoy was required to drive Bessie again, and to do so without his spectacles – making it rather difficult for him to place the car as required. Also due for recording were the scenes at the dig in Part Two.

Tuesday 16 and the morning of Wednesday 17 saw the remaining scenes at Rutland Water recorded with scenes at the dig, including Aldred's dive into the reservoir; the actress had been prepared for this by a course of antibiotics from a BBC doctor, but found the scene very difficult to perform because of the need to orientate in the shallow water and bring Excalibur up vertically in her hand. Various explosions were also recorded on the first day, including the destruction of a dummy fibreglass helicopter shell for the crash scene and the underwater explosion which showered the police observers with mud. Other second unit shots included all the close-ups of the knights' guns – made by Jon Savage – being fired, with effects assistant Chris Reynolds as the knight.

Rehearsals for the one studio session began in Room 403 at Acton on Thursday 18 May. Another day was lost due to BETA's strike action on Friday 26. There were also problems when the props and dressings needed for the three-day studio session were not delivered on Bank Holiday Monday, wasting rehearsal time on Tuesday morning. Taping in Studio 3 at Television Centre began on Tuesday 30 May, starting with the farmhouse scenes, including the stunt of the Brigadier being blown out of the building by the Destroyer; this shot did not go as well as planned, but there was no time for a retake. With the regular TARDIS wall flats having been mistakenly junked after recording at Elstree on *The Greatest Show in the Galaxy* the previous year, the only TARDIS control room scene of the season was taped on a simple, hastily-constructed set, the shortcomings of which were disguised by low-key lighting. After this came the scenes in the farmhouse with the Destroyer.

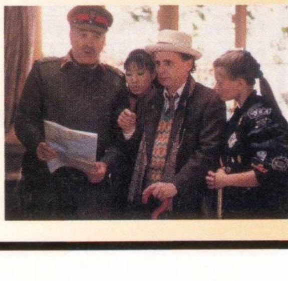
The Doctor/Merlin and his "ship of time". © BBC

Recording on Wednesday 31 took place in the afternoon and evening, starting with the hotel bar scenes as far as the Destroyer asking for freedom after which the set had to be "trashed". Marsh was disappointed that the original idea of having Morgaine's crystal ball float was largely dropped, and carried on her maniacal cackle for the end of Part Three for ages until both Aldred and Tai joined in; Aldred refused to let Ace scream as the bar fell in. Bezkorawajny adapted a commercially available Zoid toy for the alien coinage used by the Doctor. While the bar was being "trashed", early scenes in the Command Trailer were recorded, and after that the remaining bar scenes were taped. The crew were now running behind, and the Command Trailer scenes for Part Four were left to the next day.

The final studio day, Thursday 1, began with the postponed Command Trailer scenes. The confrontation with Morgaine was completely rewritten by Cartmel

POST PRODUCTION *Editing*

The first edit of Part One was done on Monday 26 June and ran 24 seconds longer than the broadcast version; the minor differences included a shot of Ancelyn emerging from his crater, the Brigadier wondering how high the tree in his garden would grow and Doris telling him that the helicopter was waiting. Ancelyn drunkenly saying "Darkness must not prevail" in the Brewery was also removed, and the closing camera shots were later altered. Part Two's first edit ran about a minute longer than broadcast with the two main deletions being dialogue with Lavel explaining that most European UNIT troops were handling the Azanian cease-fire (which left the Czech engineering group), and a scene as the Doctor and Ace ascended a staircase in the spaceship (restored in the video release). Part Three, edited on Monday 10 July, ran to 27 minutes, 21 seconds and had four cuts made. A scene of the Doctor's party at the dig where the Brigadier referred to Ace as "the latest one" was removed, as was the end of a hotel scene in which Ace says that she dislikes the Brigadier because she sees guarding 'the Professor' as her job (both of these were reinstated on the video; the first scene also appeared in the 1994 video *More Than 30 Years in the TARDIS*). A brief cut was the start of the scene with Ace and Shou Yuing in the circle, but the major deletion was a hotel bar scene: Ace and Shou Yuing announce that they have worked out how the internment of the frozen king by Ancelyn's people entered local legend. The Brigadier says that Husak has gone to recover the bodies of Ancelyn and Bambera, and comments "UNIT looks after its own, alive or dead. And I want these ashes buried with honour" as he looks at the remains of Lavel. The original Part Four ran to 26 minutes, 32 seconds, as edited on Monday 31 July. The first cut was a scene of the Knight Commander telling his men to "make honour our standard" in the attack on the convoy; the men put down their guns and draw swords. A few seconds were trimmed off the scene outside the hotel where the Brigadier watches Mordred escape and mutters "Decisions, decisions." A brief scene of Ancelyn dressing Bambera's wounded hand was dropped, along with Mordred finding the prone Brigadier and asking where his mother is, and the extended dialogue between the Doctor and Morgaine in the Command Trailer. The final cut was from Ace and the Brigadier watching the explosion, with the former shouting "You said two kilos wouldn't be enough!" All of these early edits are retained by the BBC, along with two recording spools for Part Three.



McCoy and Marsh lead the field in the attempting-not-to-laugh contest ... © BBC

when Aaronovitch felt that the original scene did not work. The scenes in the Brewery were taped next, but there was a problem with the effect of Mordred's knights blowing their way in through a wall. As the team was running out of time, Nathan-Turner decided to drop this and achieve it as a sound effect; the complex fight sequence was also cut to save time. The shots of Morgaine seen in her crystal were recorded next before more Brewery scenes, and then came the sequences of Ace and the Doctor in the tunnel, where McCoy and Aldred ad-libbed their "fishy" gag. Various scenes in the King's Hall set were then recorded, with some of the action sequence with the snake simplified for time.

Although recording was meant to conclude at 10.00pm, an over-run to 10.30pm was necessary. The only sequences left to do were the shots requiring the airlock filling with water. Aldred climbed down the ladder into the tank and the ladder was removed; the tank had already been partly filled with water. Recording began for some insert shots, and then McCoy – who was closest to Aldred on the studio floor – noticed cracks appear in the glass frontage. McCoy called out to the scene crew to have Aldred lifted out, and the actress was pulled up just as the glass gave way and the water surged out onto the studio floor. It transpired that the contractor who had made the prop had not used glass to the thickness specified, and Nathan-Turner took responsibility for the accident. Aldred escaped with only minor cuts to her hand.

An investigation into the water tank accident was launched at the BBC on Thursday 8 June, with the incident getting into the pages of *News of the World* on Sunday 18; the tape of the cracked tank was subsequently preserved as part of a BBC safety training video. Post-production got underway with various video effects, and the insertion of a stock sunrise into Part Two. A Paintbox program was used to discolour the bright May skies and make them moody. Footage of the model spaceship was electronically slowed down, and other video effects included the images seen in Morgaine's globe, the energy bolts which shot from her fingers, the snake-like defence systems and explosions at the farmhouse.

With editing almost completed, a July 1989 press release promoted *Battlefield* as the début serial of the new season, set in "Cornwall in the near future". Because of the deletion of the staircase scene from Part Two, it was decided to establish the first King's Hall scene by reusing a model shot of the spacecraft, accompanied by a new voice-over from Aldred and McCoy; Nathan-Turner arranged for this recording to be done during the final studio recording on *Ghost Light*. On Sunday 13 August, David Bingham recorded voice-overs for Part One – including Lt Richards, the phone voice and the voice on Bambera's radio.

The serial was scored by Keff McCulloch who had worked on *Doctor Who* since *Time and the Rani*; the score ran to around 55 minutes, with McCulloch modulating his own voice to create 'mystical' backgrounds, and using guitar feedback for the appearance of the knights.

On Wednesday 16 August, Marsh joined Aldred and Nathan-Turner to promote the new season at a BBC Press Launch. By now, it seemed that the BBC would be delaying production of Season 27 and intended to make it a co-production, having been approached by Philip Segal representing a US-based production company. *Battlefield* launched the season on Wednesday 6 September, but received generally poor critical reaction from papers such as the *Daily Star* and *Sunday Express*; on Saturday 23 September, Peter Tory of the *Daily Express* described the show as "very, very bad indeed". By now, Nathan-Turner had informed McCoy and Aldred that their options for Season 27 would not be taken up; McCoy appeared as the Doctor on *The Noel Edmonds Saturday Roadshow* on 16 September, the day after Cartmel left *Doctor Who* for *Casualty*.

Battlefield garnered disastrous ratings on its first night, broadcast opposite top-rated soap opera *Coronation Street* on ITV and a major football game on BBC2. Outside the top 100, Part One got the lowest rating for a first run *Doctor Who* episode ever.

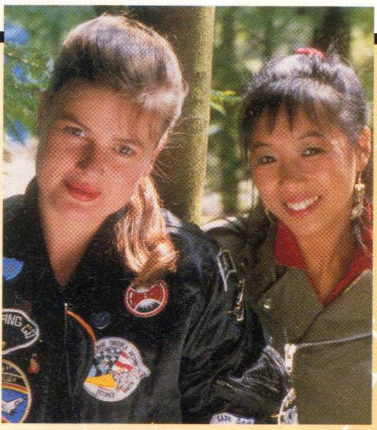
The serial was sold to Australia (shown in October 1989), New Zealand (July 1990), North America (also syndicated as a 90-minute compilation) and Germany (as *Excalibus Vermachtnis [Excaliber's Legacy]*). Aaronovitch planned to novelise his scripts for publication in September 1990 but was unable to do so; the book was eventually penned by fellow writer Marc Platt. *Doctor Who – Battlefield*, Book No 152 in the Target Library, was published in July 1991 with a cover by Alistair Pearson.

Battlefield was selected to represent the McCoy era of *Doctor Who* in a season of repeats on BBC2 during April 1993. Two of Dick Mills' sound effects from the serial were included on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* in July 1993. In March 1998, the BBC Worldwide video release included three minutes of restored material in Parts Two and Three. UK Gold have screened *Battlefield* both episodically and as a compilation since January 1995. Harlequin Miniatures produced five figures from the serial between 1997 and 1999: the Brigadier, the Doctor, Ace, the Destroyer and Morgaine.

SERIAL 7N Battlefield

CAST **Sylvester McCoy** *The Doctor with* **Angela Douglas** *Doris* [1,4], **Nicholas Courtney** *Brigadier Lethbridge-Stewart*, **Robert Jezek** *Sergeant Zbrigniev* [1], **Angela Bruce** *Brigadier Winifred Bambera*, **Jean Marsh** *Morgaine*, **Sophie Aldred** *Ace*, **James Ellis** *Peter Warmsly* [1-3], **Marcus Gilbert** *Ancelyn*, **Christopher Bowen** *Mordred*, **Ling Tai** *Shou Yuing*, **June Bland** *Elizabeth Rowlinson* [1-3], **Noel Collins** *Pat Rowlinson* [1-3], **Dorota Rae** *Flight Lieutenant Lavel* [2-3], **Stefan Schwartz** *Knight Commander* [2-4], **Paul Tomany** *Major Husak* [3], **Marek Anton** *The Destroyer* [4*]. ** Also Part Three – uncredited*

EXTRAS **Annette Clarke, Martin Clarke** *Couple at Garden Centre;* **David Bingham** *Voices (inc Lt Richards);* **Gary Lovini, Kevin Maltby, Adrian Bean, Andrew Davoile, Peter Davoile, Gary Haigh, Ian Dean** *Missile Convoy Drivers, Attendants and Soldiers;* **Steven Woodhouse, Laurie Goode, Howard Buttriss, Paul Gorman, Craig Gilman, Mark Tony** *British UNIT Troops;* **Martin Kennedy, Danny Lawrence, Mark Jardine, Kevin Ashford** *Grey Knights;* **Robert Vor Kaphengst, David Spicer, Andrew Buttery, Chris Ponka, Tony Wayne, Simon Freeman, Martin Hughes, Carl Harris, Murray McGrath, Keith Fradley, Robin Holland, Ian Fox, Richard Brennan, Neil Coker, Bob Wooding, Peter Novacks** *Men at Arms;* **Ken Lee** *Czech UNIT Sergeant;* **David Spicer, Andrew Jones, Phil Player, Wilson Dubois** *Czech UNIT Soldiers;* **Ken Barker, Mark Anthony Newman, Rod Woodruff** *Stuntmen (Men at Arms/Grey Knights).*



ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	6 September 1989	7.35pm-8.00pm	24'06"	3.1M (102nd)	69
Part Two	13 September 1989	7.35pm-8.00pm	24'07"	3.9M (91st)	68
Part Three	20 September 1989	7.35pm-8.00pm	24'13"	3.6M (95th)	67
Part Four	27 September 1989	7.35pm-8.00pm	24'14"	4.0M (89th)	65

ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	23 April 1993	7.20pm-7.45pm	24'06"	1.6M	–
Part Two	30 April 1993	7.10pm-7.35pm	24'07"	1.2M	–
Part Three	7 May 1993	7.20pm-7.45pm	24'13"	1.3M	–
Part Four	14 May 1993	7.20pm-7.45pm	24'14"	1.2M	–

CREDITS *Written by* **Ben Aaronovitch**. *Stunt Arranger* **Alf Joint** [1,3-4]. *Theme Music Composed by* **Ron Grainer**. *Incidental Music* **Keff McCulloch**. *Special Sound* **Dick Mills**. *Production Manager* **Ritta Lynn**. *Production Assistant* **Rosemary Parsons**. *Assistant Floor Managers* **Matthew Purves, Julian Herne**. *OB Lighting* **Ian Dow**. *Engineering Manager* **Brian Jones**. *OB Sound* **Martin Broadfoot**. *OB Cameramen* **Paul Harding, Alan Jessop**. *Visual Effects Designer* **Dave Bezkorowajny**. *Video Effects* **Dave Chapman**. *Vision Mixer* **Dinah Long**. *Graphic Designer* **Oliver Elmes**. *Technical Co-ordinator* **Richard Wilson**. *Camera Supervisor* **Geoff Clark**. *Videotape Editor* **Hugh Parson**. *Properties Buyer* **Sara Richardson**. *Studio Lighting* **David Lock**. *Studio Sound* **Scott Talbott**. *Costume Designer* **Anushia Nieradzik**. *Make-Up Designer* **Juliette Mayer**. *Script Editor* **Andrew Cartmel**. *Production Associate* **June Collins**. *Designer* **Martin Collins**. *Producer* **John Nathan-Turner**. *Director* **Michael Kerrigan**. BBC © 1989

"There will be no question but that it will run and run ..."

'People aren't all that mad about SF,' declared the BBC in 1962. Marcus Hearn pays tribute to Donald Wilson, the extraordinary man who proved them wrong ...

Donald Wilson, who died on 6 March, gave the impression of being a conventional, almost conservative figure, but during his career at the BBC he achieved some extraordinary things. He enjoyed unparalleled success in the field of series and serials, and was responsible for two of the most popular productions in the Corporation's history.

The development of the first of those successes can be traced to the morning of 25 April 1962. At that time, Wilson was the head of the BBC's script department, and the day's duties included reading a report compiled by two of his script editors, Donald Bull and Alice Frick. There was little in this survey of contemporary science fiction to suggest that the genre offered much potential for television drama. 'People aren't all that mad about SF,' read the report, 'but it is compulsive, when properly presented.'

Wilson made careful note of the observations in this document, and of those made in a subsequent report compiled by Alice Frick and John Braybon. In March 1963, Sydney Newman, the BBC's new Head of Drama, asked Wilson if he had any ideas for a new science fiction series. Wilson was ready.

Wilson took on board many of the suggestions from the 1962 reports, and added some of his own. He chaired a meeting that was also attended by Braybon, Frick, and their script department colleague Cecil Edwin Webber (known to one and all as 'Bunny'). The notes of the meeting record that Wilson made a valuable suggestion that would go on to define the series to come:

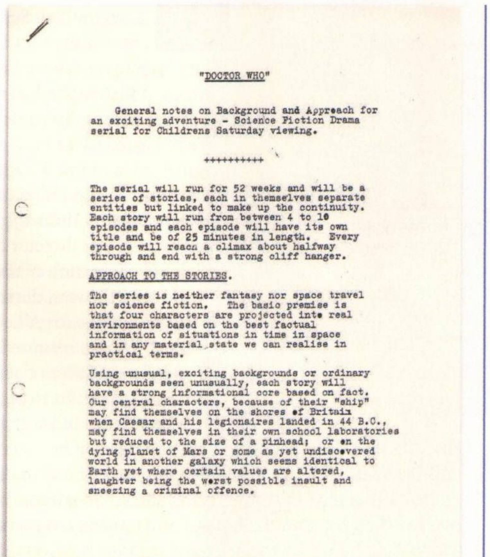
Time machine: Donald Wilson suggested that if this were used, it should be a machine not only for going forward and backwards in time, but into space, and into all kinds of matter.

Wilson also suggested that the prospective series should revolve around a regular group of characters. Next to the suggestions of his colleagues (Frick favoured 'a flying saucer' and Braybon a futuristic group of scientific troubleshooters), it is clear that Wilson was best able to exploit the BBC's meagre resources in the most imaginative ways.

In May 1963, Wilson, Webber and Newman pooled their ideas in a format guide for a television series called *Doctor Who*. The show's leading characters included the 15-year-old Sue (the name was Wilson's idea), and two of her schoolteachers: Cliff and Miss McGovern. All three became the travelling companions of the mysterious 'Dr Who':

Dr Who – A name given to him by his three earthly friends because neither he nor they know who he is. Dr Who is about 650 years old. Frail looking but wirey and tough like an old turkey – as is amply demonstrated whenever he is forced to run from danger. His watery blue eyes are continually looking around in bewilderment and occasionally a look of utter malevolence clouds his face as he suspects his earthly friends of being part of some conspiracy. He seems not to remember where he comes from but he has flashes of garbled memory which indicate that he was involved in a galactic war and still fears pursuit by some undefined enemy. Because he is somewhat pathetic his three friends continually try to help him find his way 'home', but they are never sure of his motives.

The Doctor's as yet untitled vehicle was recognisably the same machine Wilson had first described (Wilson insisted that the Doctor should refer to it as his 'ship'), although the concept had clearly undergone some refinement since that first meeting:



"DOCTOR WHO"

General notes on Background and Approach for an exciting adventure - Science Fiction Drama serial for Childrens Saturday viewing.

++++++++++

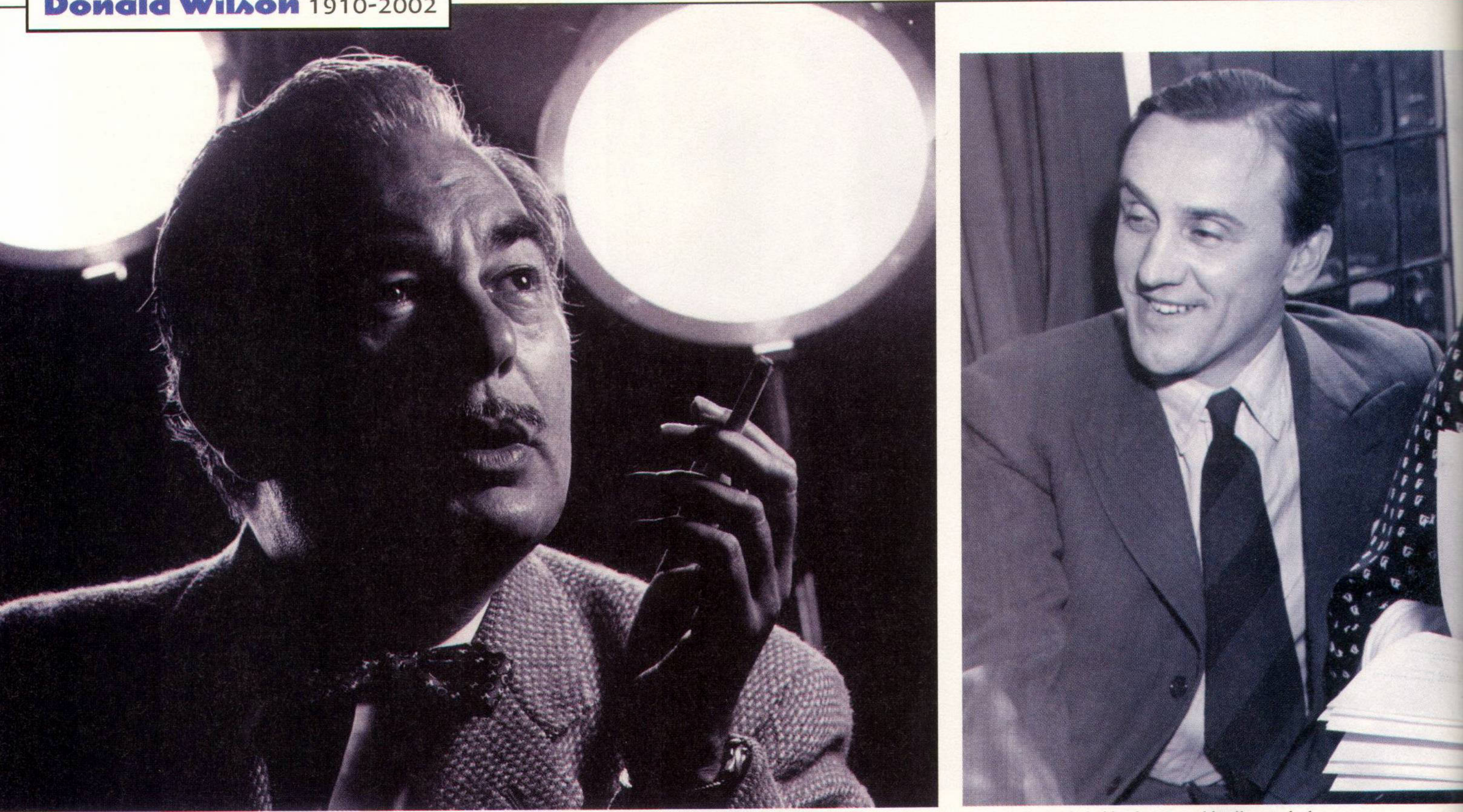
The serial will run for 52 weeks and will be a series of stories, each in themselves separate entities but linked to make up the continuity. Each story will run from between 4 to 10 episodes and each episode will have its own title and be of 25 minutes in length. Every episode will reach a climax about halfway through and end with a strong cliff hanger.

APPROACH TO THE STORIES.

The series is neither fantasy nor space travel nor science fiction. The basic premise is that four characters are projected into real environments based on the best factual information of situations in time in space and in any material state we can realise in practical terms.

Using unusual, exciting backgrounds or ordinary backgrounds seen unusually, each story will have a strong informational core based on fact. Our central characters, because of their "ship" may find themselves on the shores of Britain when Caesar and his legionaires landed in 44 B.C., may find themselves in their own school laboratories but reduced to the size of a pinhead; or on the dying planet of Mars or some as yet undiscovered world in another galaxy which seems identical to Earth yet where certain values are altered, laughter being the worst possible insult and sneezing a criminal offence.

In black and white: the 1963 format guide for *Doctor Who*.



Head of Drama Sydney Newman (left) and CE 'Bunny' Webber (right) are often credited with devising *Doctor Who*, but the paper trail undeniably led back to Donald Wilson's desk ...

In May 1963, Wilson, Webber and Newman pooled their ideas in a format guide for a new series entitled *Doctor Who*

Dr Who has a 'ship' which enables them to travel together through space, through time, and through matter. When first seen, this ship has the appearance of a police box standing in the street, but anyone entering it finds himself inside an extensive electronic contrivance. Though it looks impressive, it is an old beat-up model which Dr Who stole when he escaped from his own galaxy in the year 5733; it is uncertain in performance; moreover, Dr Who isn't quite sure how to work it, so they have to learn by trial and error.

The contributions made by Bunny Webber, director Rex Tucker (often credited with devising the title of the series) and writer James Anthony Coburn (who came up with the police box) cannot be overlooked, but the paper trail undeniably led back to Wilson's desk. The concept's broad and enduring appeal was in many ways a product of the frisson between Wilson's middle-class sensibilities and Newman's rather more radical personality.

In typically controversial style, Newman suggested that the new programme should have a female producer. He proposed that his former production secretary Verity Lambert would be suitable, and later recalled that Wilson was initially nonplussed when he met the young woman. Wilson soon grew to like and trust Lambert, and settled into his new role as the BBC's Head of Serials as pre-production of *Doctor Who* continued.

Verity Lambert – *Doctor Who*'s orginal producer.

Wilson championed his creation during the difficult months preceding the transmission of the first episode, and was disappointed to learn that the launch of *Doctor Who* would not be publicised with a picture on the front cover of the *Radio Times*. In November 1963, Wilson told the editor: 'I myself believe that we have an absolute knock-out in this show and that there will be no question but that it will run and run.'

While Wilson was happy to defend *Doctor Who* within the BBC, he rarely made any public acknowledgement of the part he had played in its creation. He never granted an interview on the subject, and made only passing mentions of the show when corresponding with curious journalists and fans. For many years, the only clue hinting at the crucial role Wilson had played was hidden away in the first episode of 1965 story *The Rescue*. To preserve the anonymity of the villainous Koquillion, the character was billed as having been played by 'Sydney Wilson'. This tongue-in-cheek nod to the programme's founding fathers would be the only on-screen credit either ever received for creating *Doctor Who*.

Much like Sydney Newman, who in later years was much more forthcoming about his input to the show, Donald Wilson enjoyed a full and varied career. Wilson began his career in film and was already middle-aged when he made the transition to television. Unlike Newman, he excelled at both.

Donald Boyd Wilson was born in Glasgow on 1 September 1910, and entered the film industry when he found employment with British International Pictures at Elstree Studios in 1932. Wilson began his career writing dialogue for silent movies that were re-issued as 'talkies', but was soon writing original screenplays. By 1937, he had graduated to become assistant director on the Paul Robeson musical drama *Jericho*, and he later acted as assistant director on Sam Wood's acclaimed adaptation of *Goodbye, Mr Chips* (1939).

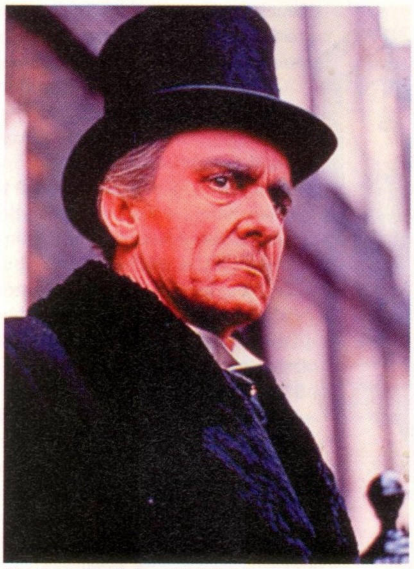
Following the war, during which he wrote and illustrated a guide for Allied troops occupying Germany, Wilson resumed his career and became the producer of such films as *Under the Frozen Falls* (1948). In 1954, Michael Barry, the BBC's then Head of Drama, invited Wilson to join the BBC's script department and develop new talent. Wilson was proud of his outstanding record in bringing new drama to the screen, and was personally responsible for writing such innovative serials as *The Six Proud Walkers* (first transmitted in 1954 and remade ten years later), *The Royalty* (1957) and *No Wreath for the General* (1960).

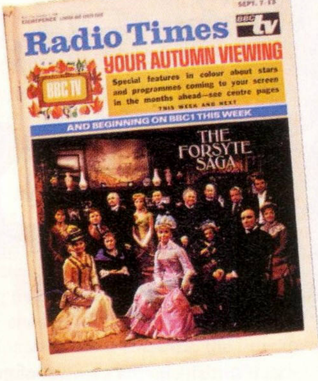
Since becoming head of the script department in 1955, Wilson had nurtured an all-consuming ambition to dramatise the numerous books that comprised John Galsworthy's epic *The Forsyte Saga*. Beginning with *The Man of Property* (1906) and concluding – 22 years and seven books later – with *Swan Song* (1928), Galsworthy's story chronicled the lives of three generations of a merchant family in the early years of the twentieth century.

Wilson felt an affinity with Galsworthy, later claiming: 'Our backgrounds were so similar. We grew up on the same scale. He went to Harrow and I went to Wellington, and the period covered by the Forsytes is a period I know. It was all around me. It was my parents' generation.'

Wilson was dismayed to learn that any television adaptation was made impossible by MGM's ownership of the screen rights. Wilson resigned as Head of Serials in September 1965 and declared his intention to return to writing and producing. From November, he exclusively pursued his ambition to produce *The Forsyte Saga*, and in 1966 finally secured an option from MGM on the BBC's behalf. Wilson was greatly encouraged by David Attenborough, who at that time was the Controller of the new channel, BBC2. When Wilson suggested that they could adapt the first three books, Attenborough reportedly said, 'We'll do them all!'

Wilson's old sparring partner was less enthusiastic. Sydney Newman felt that Galsworthy's books were hardly worthy of consideration as a 'classic serial' and baulked at the idea of a company that numbered 30 main actors. Even when Wilson secured a cast which included such top drawer talent as Kenneth More, Eric Porter and Nyree Dawn Porter, Newman still had reservations – how would the public react to two leads with the same surname?


The "notoriously irascible" Eric Porter.


SEPT. 7-13
Radio Times
BBC tv
YOUR AUTUMN VIEWING
BBC TV
Special features in colour about stars and programmes coming to your screen in the months ahead—see centre pages
THIS WEEK AND NEXT
AND BEGINNING ON BBC1 THIS WEEK
THE FORSYTE SAGA

There were many months of elaborate and painstaking adaptation, much of it by Wilson himself. Wilson took the controversial decision to flesh out the opening instalments and set the first one nine years before the events of *The Man of Property*. He envisaged a serial featuring around 120 speaking parts shown over 26 installments – the longest in the history of British television. The budget was set at an astronomical £260,000, with £30,000 reportedly earmarked for Kenneth More alone. The BBC had foregone an important source of revenue by conceding certain distribution rights to MGM, so something had to give in this epic and ambitious undertaking. In a move that many later condemned as a profound misjudgement, the BBC elected to hedge their bets by producing *The Forsyte Saga* in black-and-white.

Thirteen episodes had been completed by the time the first instalment was transmitted in January 1967. The *Times* predicted that Wilson's production had, 'all the marks of a great adventure in British television ... In terms of time and effort, not to say money, nothing on this scale has been attempted before.'

The gamble paid off and *The Forsyte Saga* made history. In 1967, BBC2 could be seen by less than two-thirds of the viewing population but the programme enjoyed phenomenal viewing and audience appreciation figures. Each episode was transmitted on a Saturday night and repeated on Tuesday. When the six-month serial finally came to an end, anguished television critics and members of the public claimed to suffer withdrawal symptoms, but it wasn't for long. An even longer radio adaptation had already been commissioned, and the serial was repeated on BBC1 from September 1968. It was watched by an incredible 18 million viewers. By 1970, the programme had been sold to 47 countries, helping to initiate the era of the mini-series in the United States and becoming the very first British television programme to be sold to the Soviet Union.

Making history: The all-star cast of the original *Forsyte Saga*, a "considerable achievement" for Donald Wilson.

For the second time in a decade, Wilson had applied a conscientious approach to an ambitious – even eccentric – idea and turned it into a phenomenal success. 'Donald Wilson's dramatisation and production has been a considerable achievement,' wrote the *Daily Telegraph* following the conclusion of *The Forsyte Saga*, 'the dialogue often a real improvement on the book.' The serial proved so popular that it was still being repeated on BBC1 in 1974, long after the service had adopted colour broadcasting.

Wilson was able to exploit BBC resources most imaginatively. Nothing on this scale had been attempted before ...

Perhaps inevitably, Wilson's subsequent efforts failed to match the impact of this great television landmark. *The First Churchills* (1969) proved to be a strong seller for BBC Enterprises, but his next major British hit was a ten-part adaptation of Tolstoy's *Anna Karenina*, broadcast in autumn 1977.

The serial reunited Wilson with Eric Porter, who had played Soames in *The Forsyte Saga*. Porter was notoriously irascible but enjoyed a mutually beneficial relationship with Wilson. Together, the two achieved some of the greatest successes of their respective careers.

In later life, Wilson admitted that *The Forsyte Saga* had become something of an albatross, which may go some way to explaining his reticence at being associated with *Doctor Who*. Towards the end of his career, he worked for Anglia Television, before retiring to Gloucestershire.

Donald Wilson won acclaim and a clutch of awards for his work on *The Forsyte Saga*, the most distinguished of the lavish costume dramas that have since become a staple of British television. The production of a show as radical and inventive as *Doctor Who* is, on the other hand, now sadly inconceivable.

Both productions illustrate the breadth of Wilson's rich talent, and suggest that beneath the seemingly conservative producer lay a deceptively iconoclastic dramatist.

Smashing

MARRIED TO THE, ER, SMOG: THE THIRD DOCTOR CLOCKS ON WITH A CRIME LORD …

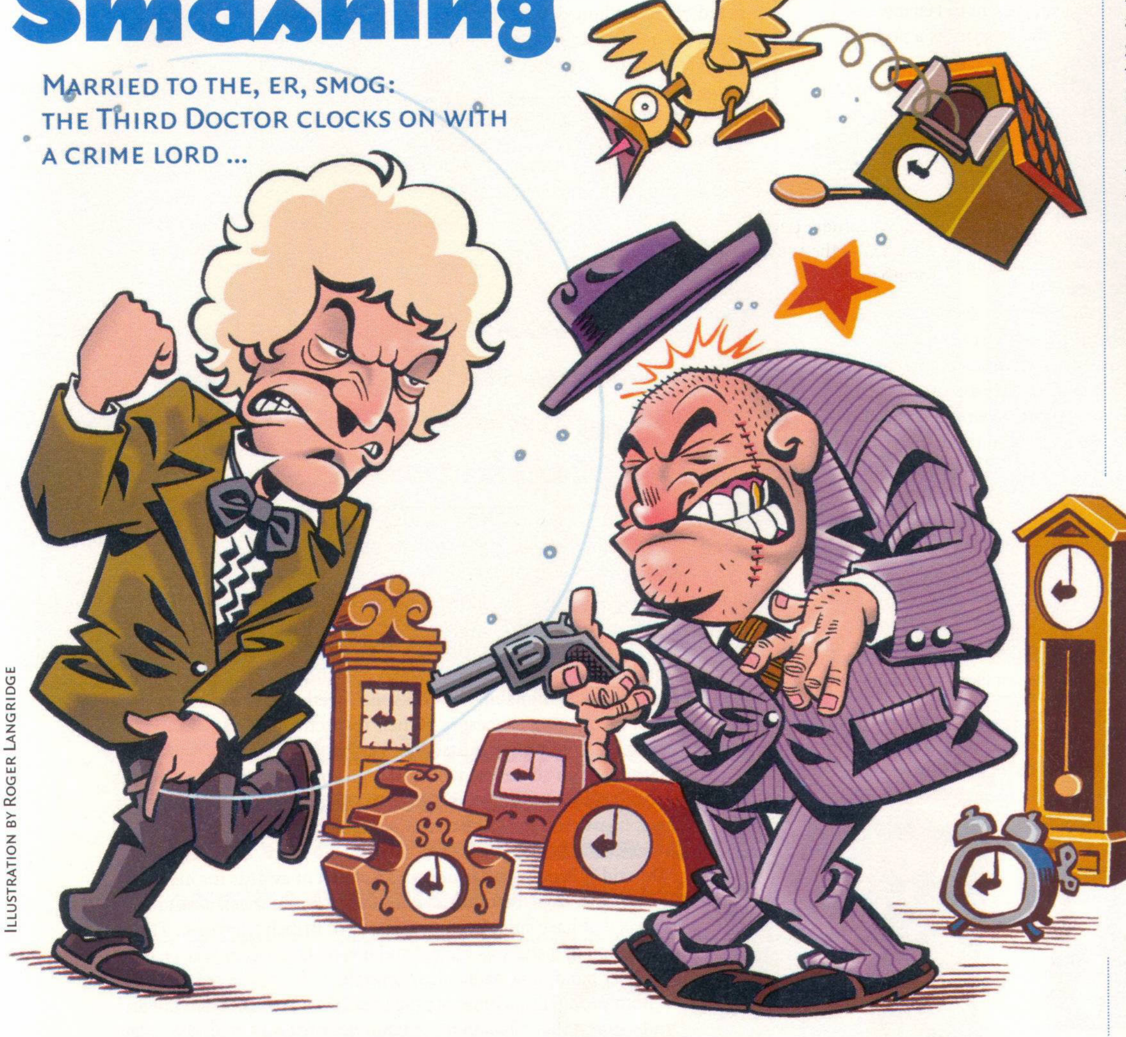


ILLUSTRATION BY ROGER LANGRIDGE

WARNING! Spoilers ahead

*It's **Doctor Who Magazine**'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

DOCTOR WHO: AMORALITY TALE

NOVEL BBC Books
AUTHOR David Bishop
RRP £5.99
ISBN 0 563 53850 3

The London smog that killed thousands in December 1952 makes an appropriately murky backdrop for an examination of moral codes. Curious as to why an old photograph should show him with cockney mobster Tommy Ramsey, the Doctor and Sarah Jane take the TARDIS back to Ramsey's East End patch, Sarah posing as a barmaid in an illegal gambling club and the Doctor as a clock-mender – time, of course, being his business.

Set in a gangland underworld of violence and vigilante spirit, at first it looks as if British cinema's revival of gangster chic has muscled its way into the world of the Third Doctor – should David Bishop's book actually be called *Doc's Clocks and Two Smoking Jackets*? Well, no, as *Amorality Tale* is, in fact, very much grounded in Doctor Who's eleventh season, using Sarah's journalistic credentials to kick-start the story. Following on from his arrest as a traitor in *Invasion of the Dinosaurs*, and *The Monster of Peladon*, where he's almost killed, the Doctor doesn't seem as invincible, or as secure, as he used to. The UNIT family was cracking up and, in *Amorality Tale*, perhaps the Doctor is too. Although still the flamboyant silhouette, it shows him unusually morose and more acutely frustrated at having to let history take its course, with the inevitable loss of life that the smog – really an alien nerve gas – will cause. As with Season Eighteen, where the production team had time to capitalise on Tom Baker's departure, David Bishop casts some long shadows over the Third Doctor; like hard man Ramsey, we see both the proud figure and the one whose eyes have adopted a sudden heavy sadness "born of deaths and disappointments and too many goodbyes". Like *Planet of the Spiders*, there's still room for some typical Third Doctor showmanship – Venusian Aikido, hypnotism, the "reverse the polarity" line – but for every crowd-pleaser, there's a new, more troubled perspective for Pertwee's Time Lord.

The Doctor's character is a metaphor for a book that's fresh and traditional in equal measure. The strong feminism of Sarah's original character – passé by 1974, and promoted heavy-handedly on TV – finds some new energy in 1952, with her firm principles and sharp talking making her an attractive figure for the gangster fraternity. As in *Invasion of the Dinosaurs*, loyalty and betrayal are strong themes, as is Operation Golden Age's idea that wrong can be right if you look at it from a very individual point-of-view: Father Simmons, once a murderer, now fighting evil through the church; Tommy Ramsey terrorising his community in order to protect them; and the alien Xhinn, killing and enslaving, but believing themselves missionaries of their race. This extends to the rocky values of the 1950s setting, where Mrs Ramsey can turn a blind eye to her son's gangland activities, but condemn an unmarried mother.

Of course, a book that's a melting-pot of morals seems tailor-made for a little Third Doctor lecturing. At first, the novel's title seems almost a joke on his usual righteous attitude, but Bishop's determined not to make the autumn of this Doctor's life easy. To save the Earth, he will have to kill the Xhinn, a moral problem that leads him to his own "Do I have the right?" speech, and a moment that reminds us that his loyalties are to the universe, and not just our planet.

The old photo that launches *Amorality Tale* is taken towards the story's close. It's typical of the book's habit of finding significance in the apparently small and ordinary. From a lighter, a packet of cigarettes and a nightdress, the author produces poignant moments that quickly acquaint us with the characters' lives, and he applies the same shrewd detail to the period, constructing a vivid snapshot of post-war Britain.

Okay, so *Amorality Tale*'s different from the usual Third Doctor adventure. It uses Sarah properly, it's set in the past, and there's no UNIT – but it boils down to another alien invasion story, and a bog-standard plan of colonisation at that. However, criticising this would be like having a go at the rubber T-Rex in *Invasion of the Dinosaurs* – it's missing the point. Like the Season Eleven story, this book is about people, their values, what shapes them and what drives them to do the things they do. *Amorality Tale* is a smashing read; edgy ,thoughtful, heartfelt and beautifully written. As gangster Ramsey might say: "Diamond" …

VANESSA BISHOP

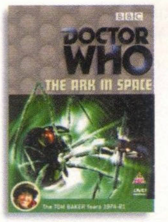
The book finds great significance in the small and the ordinary – with poignant results

Absorbing

Floods of praise for Ark in Space as DVD hosts Wirrn revival

DOCTOR WHO:
THE ARK IN SPACE

DVD BBC Worldwide
RRP £19.99
CAT NO BBCDVD 1097



Are the solar flares making life too hot to handle?

Find the thermic shelters cramped and smelly?

Can't sleep?

The Ark Project is looking for people like you. Right now, scientists and engineers are fitting Space Station Nerva with the latest in cryogenic technology. We're offering you the chance to snooze away the five thousand years that Earth's biosphere needs to recover – and what's more, you'll awake a chosen survivor of the human race.

But hurry – space is limited. Write to: The Ark Project, PO Box 4C. Apply before May and we'll send you an attractive statuette of the Andromeda star pioneers as a special welcome gift!

"Together, we can out-sit eternity..."

(The Ark Project would like to point out that not all applicants may be successful.)

Not for the first time, *The Ark in Space* finds Robert Holmes looking back to Nigel Kneale's *Quatermass* serials. "Bring something back for me," joked the wife of *The Quatermass Experiment*'s astronaut, Victor Carroon – and he did: an alien entity that absorbed his co-pilots and mutated him. Holmes keeps the whole thing out in space; the Ark – Carroon's ship, if you like – locked in orbit, and with a couple of hundred extra crew. As before, Vira pretty much goes off her squeeze once the alien organism's turned much of her man to jam, and the Doctor gets to do Bernard's bit, appealing to the human side of the monster to save the day.

The Ark in Space is distinguished by the lengths to which it goes to make the audience squirm – what's in the solar stacks is almost caterpillar porn – but it loves a good speech even more. Following *Robot* and five years of Pertwee action, it's striking just how talkie *Ark* is. The Doctor's 'Friends, Romans, countrymen'-style 'Homo sapiens' monologue, the High Minister's recorded pep-talk, and the Noah/Wirrn rant at the top of the last episode ... Together, these speeches tell the complete story. The Doctor's play to the cryogenic gallery makes clear what the Ark is for; Noah speech sketches in Wirrn history, and sets up a possible sequel in Andromeda; but the stand-out is the High Minister's message, and the scenes put to it. Carroon's torment was his confusion over what his body was turning into; Noah's suffering is worse – a head full of Wirrn consciousness puts him in no doubt of his fate. From prime unit to bug's life, he hears the High Minister entrust Earth and what's left of the human race to a seven-foot ant. Even an actor seen dancing with his own bubble-wrapped hand can't soften the horror of that.

Even a bubble-wrap monster can't soften the horrors of this story

The Ark in Space gets one over on Kneale's script by stacking the stakes higher. Earth's already been struck by one catastrophe – the solar flares; a man-eating monster story played out amongst those chosen for its salvation gives the old plot a bit extra. Likewise, the human race's situation makes Noah's self-sacrifice routine the most noble of many such acts in the series. As the Wirrn learn, you can take a man out of the Ark, but you can't take the Ark out of the man. Bet when Noah signed up for the project, he said that he wouldn't hurt a fly!

DVD extras

New CGI model shots: To branch or not to branch? To watch *Ark* with the old space-station or the new CGI one? That is the question. Jaw-droppingly impressive and *Babylon 5* in standard, the new Ark is fascinating for how 21st century BBC *Doctor Who* could look, but hardly sympathetic with the rest of the 28 year-old production. Smoothing the edges of the existing effect seems the more appropriate path. **Original 16mm model shots**: On the other hand, unbelievably poor work like this makes it hard to be too precious about *Ark*'s face-lift. **Commentary**: Happy, informed and unmissable, Tom Baker, Elisabeth Sladen and Philip Hinchcliffe make this a comfort blanket for those old enough to remember how special Saturday nights used to feel. After a slow start, Tom's enjoyment is infectious and Sladen's thoughts on leaving the series at this point are newsworthy too. **Design feature**: The way forward for contributors who may dry in a full-length commentary, Roger Murray-Leach's 'it was all done on a shoestring' interview serves as a reminder of how important his designs were to the success of mid-1970s *Doctor Who*. **News item**: A pop-eyed Season Twelve Tom Baker perfecting his disdain of journalists. **Unused title sequence**: The best sequence made ugly by a TARDIS-shaped time tunnel and a cut-and-paste of Season Eleven's titles. **Trailer**: Ask yourself how this encouraged ratings of 14 million! **TARDIS-cam**: Beautiful in 16:9 anamorphic format, and another tease that shows how good new *Doctor Who* could look. Plus: **3D Ark Schematic**, **Subtitles**, **Photo Gallery** and **Easter Eggs**.

'Absorbing' *Doctor Who* horror, *The Ark in Space* is the most varied, innovative and well-presented DVD since *Androzani*. Its CGI is a major step forward in what these discs can offer. Next time, let's make it just a shade more subtle, eh?

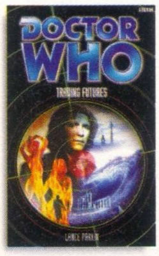
Vanessa Bishop

Soulless

It's not funny and it's not clever!

DOCTOR WHO:
TRADING FUTURES

NOVEL BBC Books
AUTHOR Lance Parkin
RRP £5.99
ISBN 0563 53848 1



Some things have a tendency to disproportionately disappoint. *The Power of Kroll*, for example, isn't really all that bad – it's just not what we'd expect from Robert Holmes. *A.I.* wasn't such an awful film, but for a semi-posthumous Steven Spielberg/Stanley Kubrick collaboration, it was crushingly mundane. *Trading Futures*, coming from the pen of Lance "*Just War*" Parkin, leaves the reader in a similarly dispirited state.

Expanding upon the *Moonraker*-style antics of the last (and poorest) third of his previous novel, *Father Time*, *Trading Futures* tries to be a comic thriller in the vein of the Bond films. Unfortunately, it's more of an *Octopussy* than a *Goldfinger*. Like *Octopussy*, *Trading Futures* suffers from a surfeit of baddies, and ends up unclear about who the real villains are. Could it be Baskerville, the Russian purveyor of phoney time-travel technology, playing one power bloc off against another? What about Cosgrove, the Blimpish British agent whose loyalty to king and country and aversion to the EU-spawned Eurozone would put Ian Duncan-Smith to shame? Or Jaxa and Roja, recruits of the enigmatic Sabbath's temporal army? And then there are the aggressive, rhino-like Onihrs, more of Parkin's anagrammatical aliens, whose giant spaceship threatens Earth with destruction. Each one could have made an interesting foe. Cramming them all in prevents Parkin from developing any of them into something special. The Onihrs, while physically massive, lack the dramatic weight convincing monsters really need, and Baskerville is missing that vital streak of megalomania common to the best Bond supervillains. In the end, virtually every character encountered by the TARDIS crew turns out to be an undercover agent or an enemy, each one further ensnaring the Doctor in a web of mayhem and intrigue.

As in a Bond film, the characters hop

Also released

by Vanessa Bishop

PROFESSOR BERNICE SUMMERFIELD AND THE GREATEST SHOP IN THE GALAXY

Big Finish, £9.99

The first audio since the birth of her baby, Paul Ebbs's consumer satire finds Benny enjoying some retail therapy, shopping for shoes at the Gigamarket – the Greatest Shop in the Galaxy. Problem is, just as Benny reaches check-out with her six lorry-loads, she's queue-jumped by some flesh-eating monsters ... isn't that always the way?

Described like a mangled Pepperami, the Borvali have a Gigamarket of their own stocked with human bodies. Somehow, a time anomaly has joined the two stores, also sending a crack military force, who originally fought the monsters, forward in time to battle them all over again.

The play is brave in making Benny's other reason for her visit an archaeological dig of some old latrines, for if it wobbled, it'd be easy to say it had gone down the toilet. It escapes this, but does have problems trying too hard at being round the bend. Ebbs finds a soft target in consumerism – Benny puns well-known advertising slogans and the Gigamarket's jolly in-store jingles are horribly accurate. The general frothiness leads to some broad stereotypes: David Benson as store manager Keelor is Captain Peacock with a lecherous streak, and Joggon, voiced by Toby Longworth, is one of those sub-Douglas Adams aliens that Big Finish favour, who talk like dumb gangsters (as if that somehow makes them funny).

Even so, for half its run, it's diverting enough. The troubles start when the Gigamarket begins to undergo its time shifts, the stores hopping back and forth indicated by the changing stock. The idea's far too visual for audio to interpret successfully, and the rapidity of the shifts makes proceedings too chaotic to be understandable. The play's caught between just being silly and trying to work as sci-fi. It bogs down its last scenes with confusing – and worse, not very funny – explanation of its time anomalies, where it would've been better to have let us accept them at face value.

From the world of BBCtv's DOCTOR WHO
WHO'S WHO
TIME TRAVEL TV
Featuring FOUR DOCTORS!

TIME TRAVEL TV: WHO'S WHO

REELTIME PICTURES, £12.99

More documentary programming from the New Jersey Network, focusing on *Doctor Who*'s American heyday. Essentially a cuttings job, stitched together from a 1984 convention in Philadelphia, this boasts four Doctors – Pertwee, Tom, Davison and Colin – and a mix of other talking heads. Plus, looking for the exit more keenly than most, Isaac Asimov and *Star Trek*'s Mr Sulu, George Takei.

Takei is the real interloper, clearly edited in from a different event, with hope that some of his *Star Trek* magic might rub off on American viewers not yet tempted by the Doctor. Little chance, as Takei doesn't even mention the programme.

A guilty pleasure of these old, shipped-in time capsules is host Eric Luskin; the beaming enthusiasm he affects could power a small town. Unfortunately, this is not classic Luskin, as seen on the *Then & Now* tape; here he's out of his paper console room and there's nary a verse of his sing-a-long, *Undying Affection*. This time he's fronting the UK end of operations, buttoned into a Clouseau mac outside TV Centre, and on the trail of the tape's Pertwee interview.

Those who trawled through the BSB weekend in 1991 will have seen this documentary. What it shows is that there never was a golden age for conventions, only merchandisers. Even by the 1985 of its compiling, this is a pretty worn confection of views and anecdotes.

The Green Man

KRYNOIDS: THE GREEN MAN

BBV, £8.50

BBV's first Krynoid drama, *The Root of All Evil*, didn't do a lot more with the monster than *The Seeds of Doom*. The same could be said of *The Green Man*, except that its historical context makes it more satisfying. Like BBV's *The Barnacled Baby*, placing a Zygon in a Victorian freak show, and Big Finish's *Bloodtide*, where the Silurians' view of us as apes gained resonance because of

---

Like an inferior Bond film, the whole is less than the sum of its parts

from location to location on the flimsiest of premises – from a Mediterranean island to Athens to Canada to Russia to outer space! And, like an inferior Bond film, the whole is far less than the sum of its parts. As the hairs-breadth escapes and breathless action sequences mount up, the book slowly loses focus, until a vague and unsatisfactory climax full of explosions and devoid of any emotional investment closes the novel.

Parkin's readable style, and a few comic touches such as the alien computer Pad, prevents *Trading Futures* from being a complete washout. Characterisation of the regulars is also strong. Parkin's Eighth Doctor is rarely bettered, and his grasp of Anji is comprehensive – here she's quick, witty and assertive, a major player and not a hanger-on. The skilful way in which she cons the Doctor into doing the boring job while she gets to investigate Baskerville's time machine must be her finest hour so far. Fitz doesn't get the girl, which is surprising, given his admiration for Fleming's spy and his eyebrow-raising antics in many EDAs, but he does pretty much get to play the Doctor, single-handedly foiling the Onihrs' machinations.

At times, *Trading Futures* seems to be passing comment on capitalism, globalism and the difficulties modern democracies face in fighting wars. Baskerville's Blofeld-esque plot to pit two world powers against one another in order to seize control of the world's monetary supply is suitably grasping and diabolical, if a little reminiscent of recent villains the Plutocrats. But for all that, there's nothing clever about a Bond pastiche, especially one that's written with all the aplomb of a *French and Saunders* special. *Trading Futures* has its moments, but fails to hang together. It's as though Parkin began writing the book without a clear idea of where the plot was going. As such, it soon begins to meander, and fizzles out in pointless prevarication and obvious revelations well before the end.

Like the Hollywood blockbusters it emulates, *Trading Futures* is a soulless work that takes much from the franchise and gives little in return. Strip away the chases and explosions, and there's not very much left. Coming from most *Doctor Who* authors, it would be a disappointment. From Parkin, it's a disaster. Lacking the emotional depth, imagination and sustained plotting of his previous novels, this is a distinctly substandard offering from a writer capable of much more. MATT MICHAEL

Rich

CHARLOTTE'S WEB PULLS EVER TIGHTER...

DOCTOR WHO: SEASONS OF FEAR

AUDIO DRAMA BIG FINISH
AUTHORS PAUL CORNELL & CAROLINE SYMCOX
RRP £13.99
ISBN 1-903654-59-9

DOCTOR WHO
SEASONS OF FEAR

As one who perennially whinges about the fact that *Doctor Who* never seems to be about time travel, it is gratifying that not only this latest tale, but the wider framework it sits within are intrinsically concerned with temporal displacement and its consequences. After an admittedly contrived opening, in which the 1930s Singapore that our heroes arrive in transpires to be an artificially created version just so that the villain, one Sebastian Grayle, can have a good gloat at the Doctor, events take a more logical – but never dull – series of twists.

I had recently thought that the history taught in schools – all dates of battles and lines of royal succession – was deadly dull stuff when compared to more popular social history, generally packed with facts to make one feel very grateful indeed to live in the present day. Both have their place, of course – but, after *Seasons of Fear*, I have a new-found respect for the old school. Macro-history, here shown in 750-year increments from the Roman Britain of 305 AD to the court of Ethelred the Unready and beyond, is often about the pivotal days, or even hours, that shaped subsequent years or even centuries. And so it is here, with the Doctor and Charley's brief interventions thwarting their foe for the centuries until their next engagement.

This is the richest *Doctor Who* story about changing history ever – there is more significance here than in *The Time Meddler* and *The King's Demons* put together. Whereas those stories' villians dabbled out of conceit or megalomania, Sebastian Grayle has a mission. Initially a rather odd Roman Decurion, keen to make deals with the gods, an identifiable greed soon takes him over, and it is simply the wish to outlive his brothers and claim their inheritance that turns him into a servant of evil. His actions are not to cause chaos, or rule the universe, but simply – and, crucially, *believably* – to provide a channel for his masters to take over Earth. Stephen Perring gives a wonderfully controlled performance as Grayle – sounding far saner than the Doctor and Charley keep telling us he is, and although initially he sounded too young to be anyone's grandfather, by the end of all this, one doubts whether his grandson Alex is a real person or a piece of bait, so the point is moot.

Seasons of Fear has instilled in me a new-found respect for history

I would hazard a guess that the writing and domestic partnership of Caroline Symcox and Paul Cornell is what gives the on-disc partnership between the Doctor and Charley its sparkle here. He is at his most fizzy yet – when not narrating from some unspecified Matrix or Vortex commentary booth in the manner of the TV Movie's overture, he bounces around like Tigger, delighting in events, preparing for them, and gleefully declaring who he is and what he does. He is matched by Charley, here a more playful character than ever before, as the two of them trade either old chestnuts of the "What's a Greek Urn?" variety or even a far funnier update of the "Well, as long as Albert didn't wear it" line from *Pyramids of Mars*.

This is an abnormally expositional story. Right from the start, the threat is posed, not by Grayle attacking the Doctor, but by his walking up to him and telling him that he's dead. The Romans, Marcus and Lucillius, stand around discussing politics, and I have learned more about King Ethelred and Queen Edith (a kind of Neil and Christine Hamilton of the eleventh century, it seems) than ever before. In contrast to last month's *The Chimes of Midnight*, every nuance is explained, often using delightful symbolism. This all means the story is just as enjoyable the second time around, when all has been revealed.

I'd rather not give away the identity of Grayle's masters, but lets just say it's their first appearance since *The Horns of Nimon*. The clues are scattered thick and fast through the first three episodes, and had one known that an old foe was to return, there would be quite sufficient pointers as to which one. Insulated from the earlier story's distractions, they come across as threatening, credible, and an obvious choice for an audio villain. Their *modus operandi* is emphasised far more clearly here, too. And their revelation at the end of the third episode is at last a worthwhile cliffhanger after two which are arbitrary in the extreme.

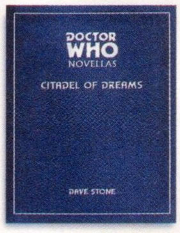
Episode Four has a cliffhanger too. It is becoming apparent that this Doctor's uniquely cavalier attitude to changing history is having a disruptive effect on the cosmos. After a deceptively tidy circular resolution, complete with the mathematically rewarding spectacle of two versions of the same person cancelling each other out, and a sentimental resurrection, things turn darker, as India Fisher assumes a second role, so lasciviously evil as to rival Janet Fielding as the Mara. I'm sure she'll be back soon, making this a real *season* of *Doctor Who* by merit of far more than just showcasing the same leads six months in a row. If the remaining productions can match this standard, I won't complain. No bull. DAVE OWEN

Demanding

Oh what can it mean? A daydream believer gets stoned ...

DOCTOR WHO: CITADEL OF DREAMS

NOVELLA Telos Publishing
AUTHOR Dave Stone
RRP £10 (standard h/b)
£25 (deluxe h/b)
ISBN 1-903889-04-9 (standard)
1-903889-05-7 (deluxe)



To paraphrase a *Fast Show* sketch, "What's that? Dave Stone? Writing a novella? A story in 104 pages? With *his* reputation ...?"

A format that demands half the page count of a novel but twice the discipline is the last place you'd expect to find the uncontainable Dave Stone. Yet, to some extent, *Citadel of Dreams* cages Stone's verbose style in a story of two time zones – 'Before' and 'After'. It dances back and forth frequently but, thanks to these headings, it remains clear where – or rather, when – in the city of Hokesh we are.

Hokesh is a grim place, "full of lost souls" as the Seventh Doctor might say, were he in the book a bit more. The 'Before' period is by far the most evocative, conjuring a futuristic city with an industrial Victorian flavour. The mix is seen in the public transport – Monorail? Or carriage-chains drawn by teams of miniature steam engines? The story focuses on Oliver Twist-type Joey Quine, a street urchin suffering both night and day-mares who, after meeting the unusual Ace, sets out on a journey to discover their meaning.

The 'After' segments are, by comparison, flat and repetitive. Hokesh is falling apart; its ruler, Magnus Solaris, is becoming forgetful; and there's a 'stranger' stirring trouble – the Doctor, of course. It's obvious a lot of the story's mystery hangs on how one time period evolves into the other. However, with few characters, limited plot possibilities and the Doctor's prophetic "The Child will be coming soon", this is easy to guess. That, though, is the least of *Citadel of Dreams*' problems. Too much of what happens is left confusing, open-ended, unconfirmed. Who else is better capturing the surrealism of a dream-world than Stone? His hold on the bizarre is masterful. The trouble is, his reality just isn't that different. 'Was that real or was that a dream?' is the question that nags at the edge of every scene.

There are glimpses of brilliance. From the 'Before' segments, Hokesh is described as if it were a set design, Stone giving a real sense of the sights, sounds and slums of the city. Equally memorable are its sinister characters, most of whom appear like exaggerated escapees from nineteenth century fiction. However, it's hard to invest much attachment to them beyond what they look like; they come and go, their purpose unclear, contributing only confusion. All of which is fine if the story could be enjoyed just for its oddness, but *Citadel of Dreams* demands we ask questions of it: What is 'the Broken Avatar'? What is 'the Thing inside'? The answers just aren't there – not in any coherent sense. It leaves you to ask if Stone wants his work to be accessible or if he wants his audience to draw their own conclusions. If so, he asks too much.

Stone plays with themes of perception and transience. There's also some comment on class and status, yet they aren't used to make examples or redress differences. Everyone ends up as bad, or as miserable, or as confused as they started. A positive light in this is Ace. More articulate than most renderings of the character, she brings some much-needed humour to Hokesh. While the Doctor pokes about, she at least gets a taste of action, motivating the story.

Citadel of Dreams part shines, part drives you mad. Yet I'm still inclined to give Stone's work the benefit of the doubt. Reading back through it, there appear glimmers of a greater coherency. Perhaps, like some fantasy cinema, it would benefit from another look – once to absorb the visuals, and another to absorb the plot. Vanessa Bishop

Charles Darwin's presence, so the Krynoid finds some extra mileage aligned with the medieval legend of 'The Green Man'.

Set in England during the absent King Richard's reign, Zoltán Déry's script shows some dark humour in the Krynoid's first victim being a herbalist, out collecting vegetation to mix a potion. Sound design and Ye Olde dialogue never let us forget the period, and a lot of the pleasure comes from figuring how these merry men can defeat the Krynoid without a Time Lord on hand.

In the cast, *'Allo, 'Allo*'s undercover policeman, Arthur Bostrom ("Gid moaning ...") makes a kindly Earl Godfrey, and back after a bravura turn as a Wirrn in BBV's *Race Memory*, *Time-Flight*'s Keith Drinkel gives a measured performance as the scholarly Moses of Tyre. *The Green Man*'s title exploits the most horrific stage of the monster's growth, but the play rushes past this to deal with the Krynoid in its later, larger form. Like this, the Krynoid can only do what we've seen on TV, and in the absence of a Harrison Chase substitute to tangle with, what we get is an enjoyable medieval version of a 1950s monster flick, where the marauding creature tramples the populace until one last desperate battle saves the city – or, in this case, the castle.

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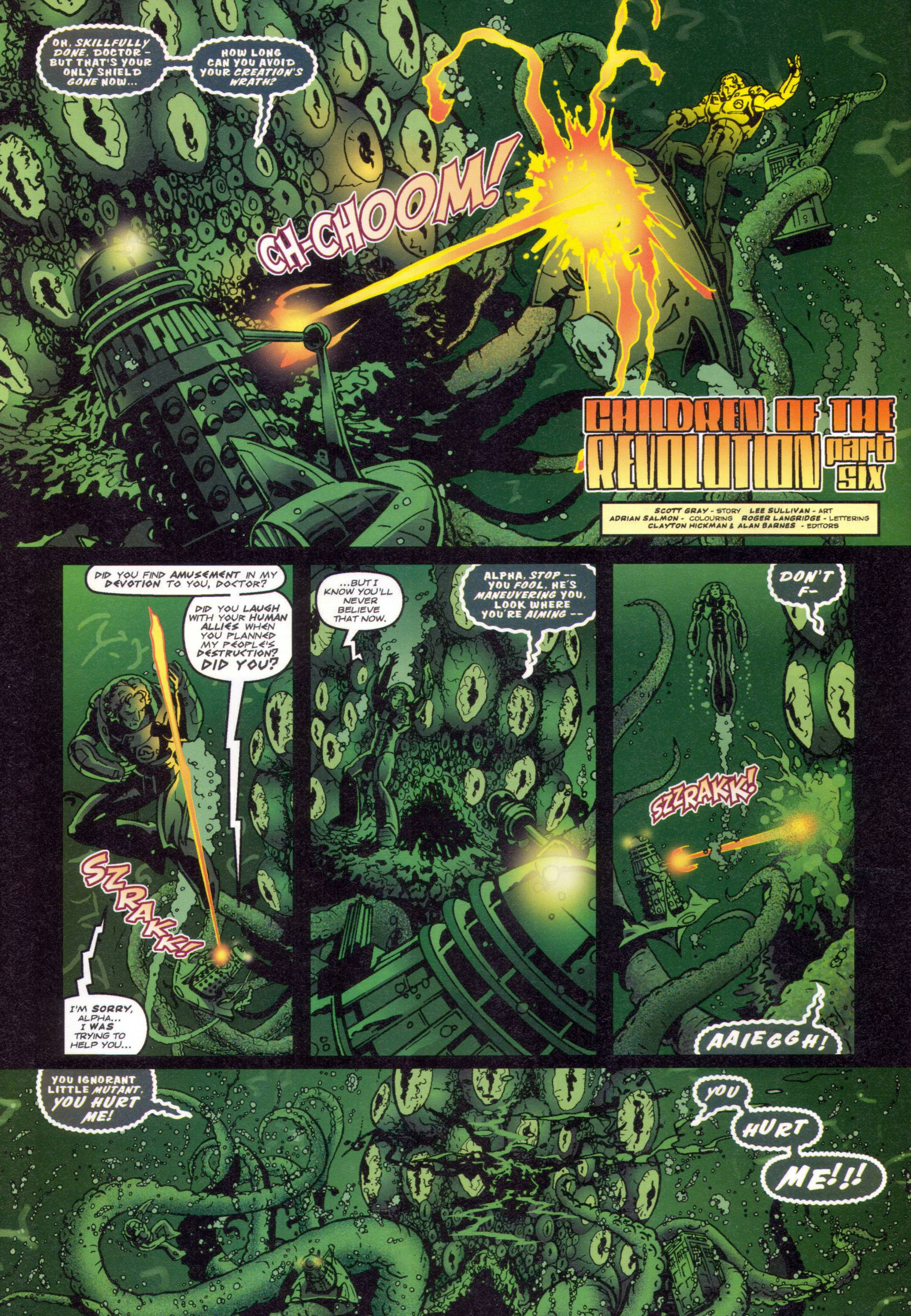
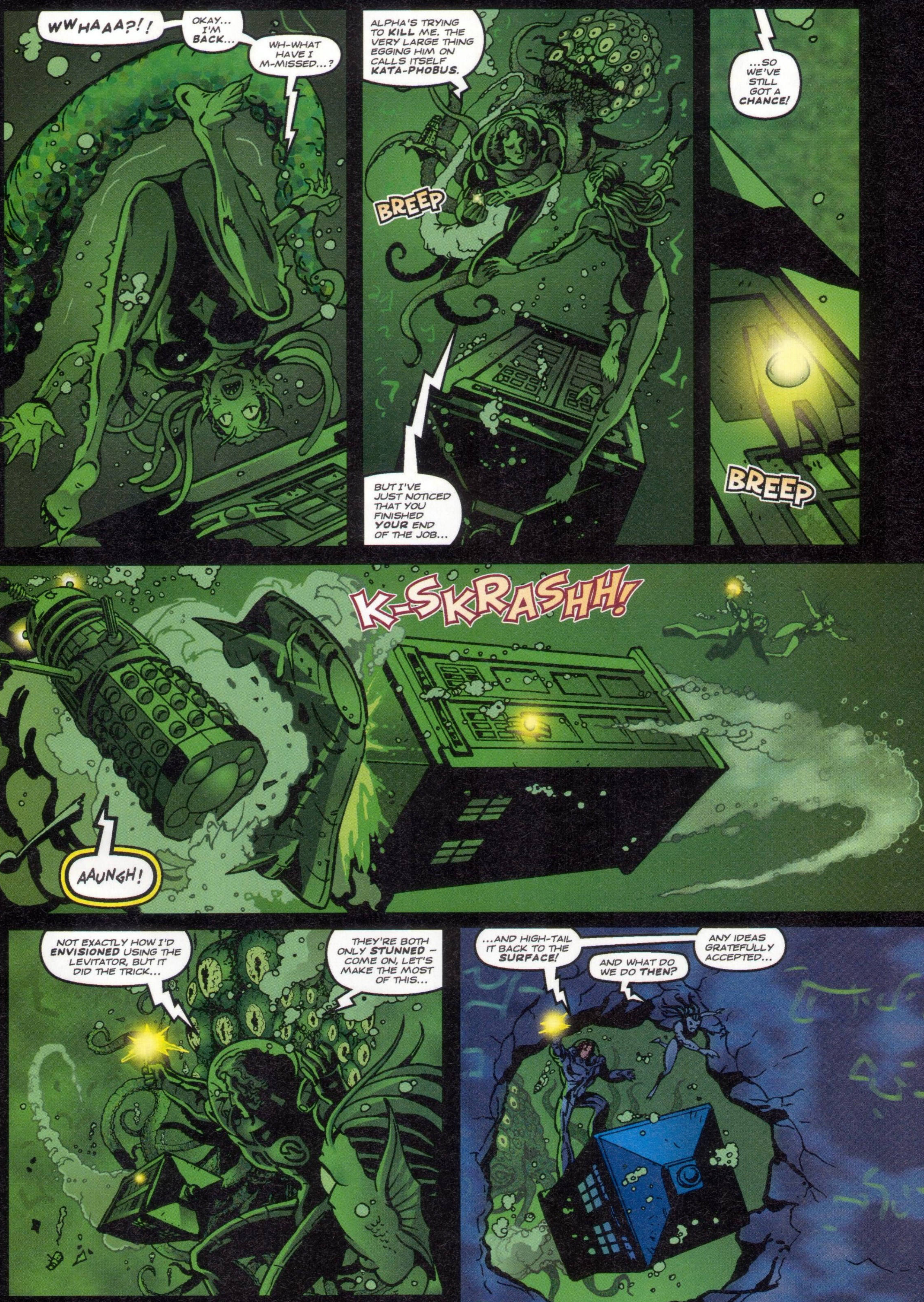
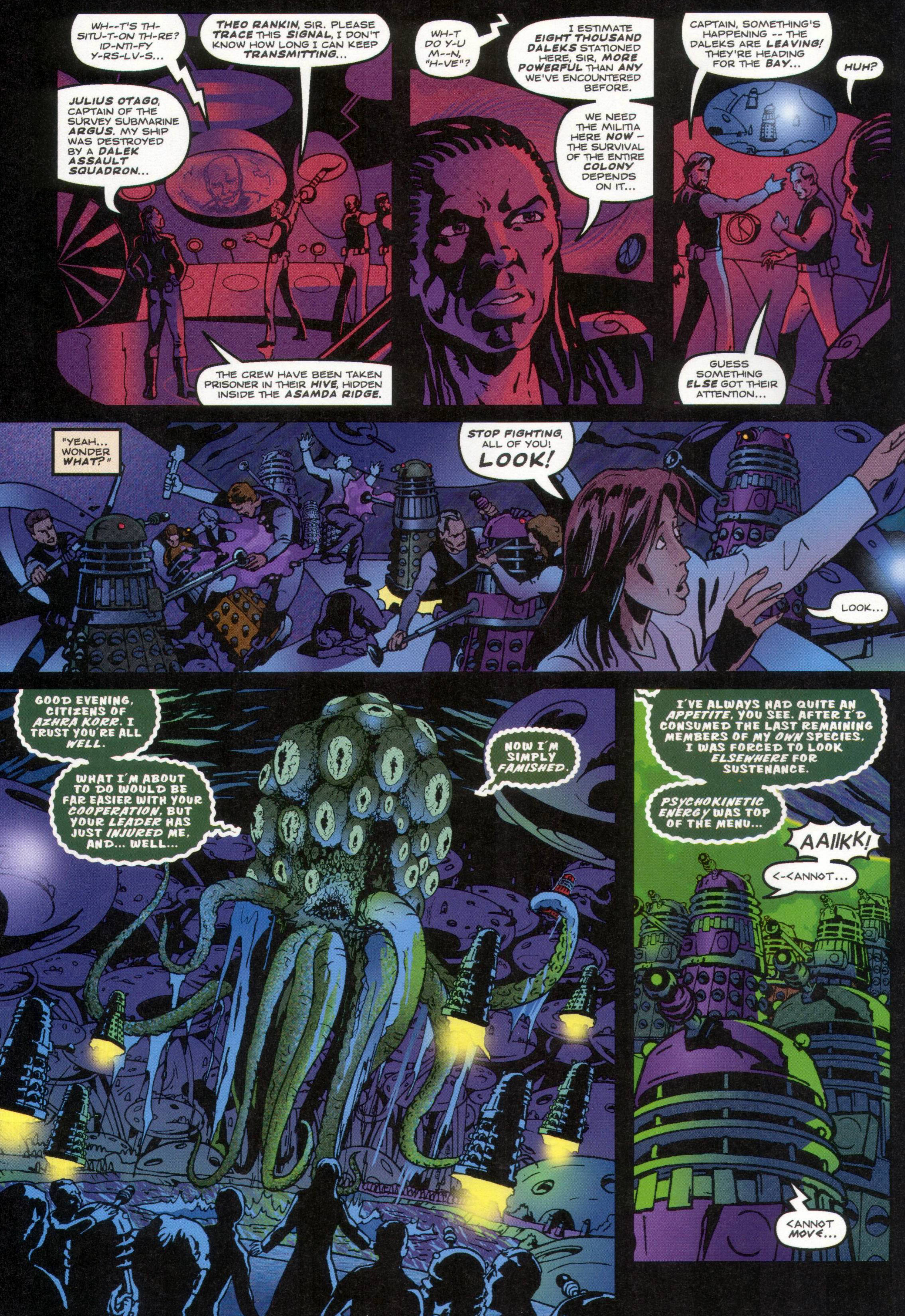


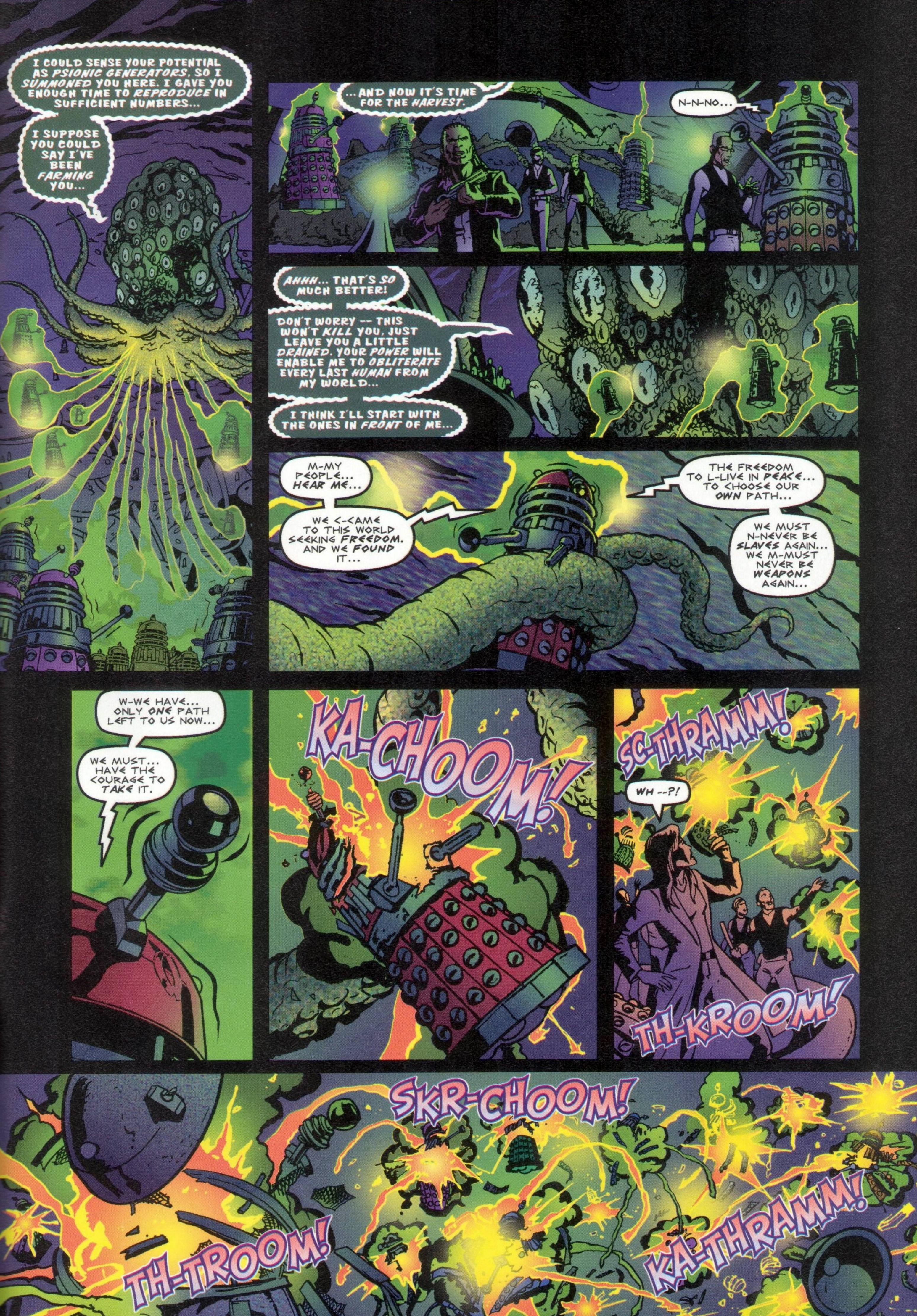
CHILDREN OF THE REVOLUTION part six

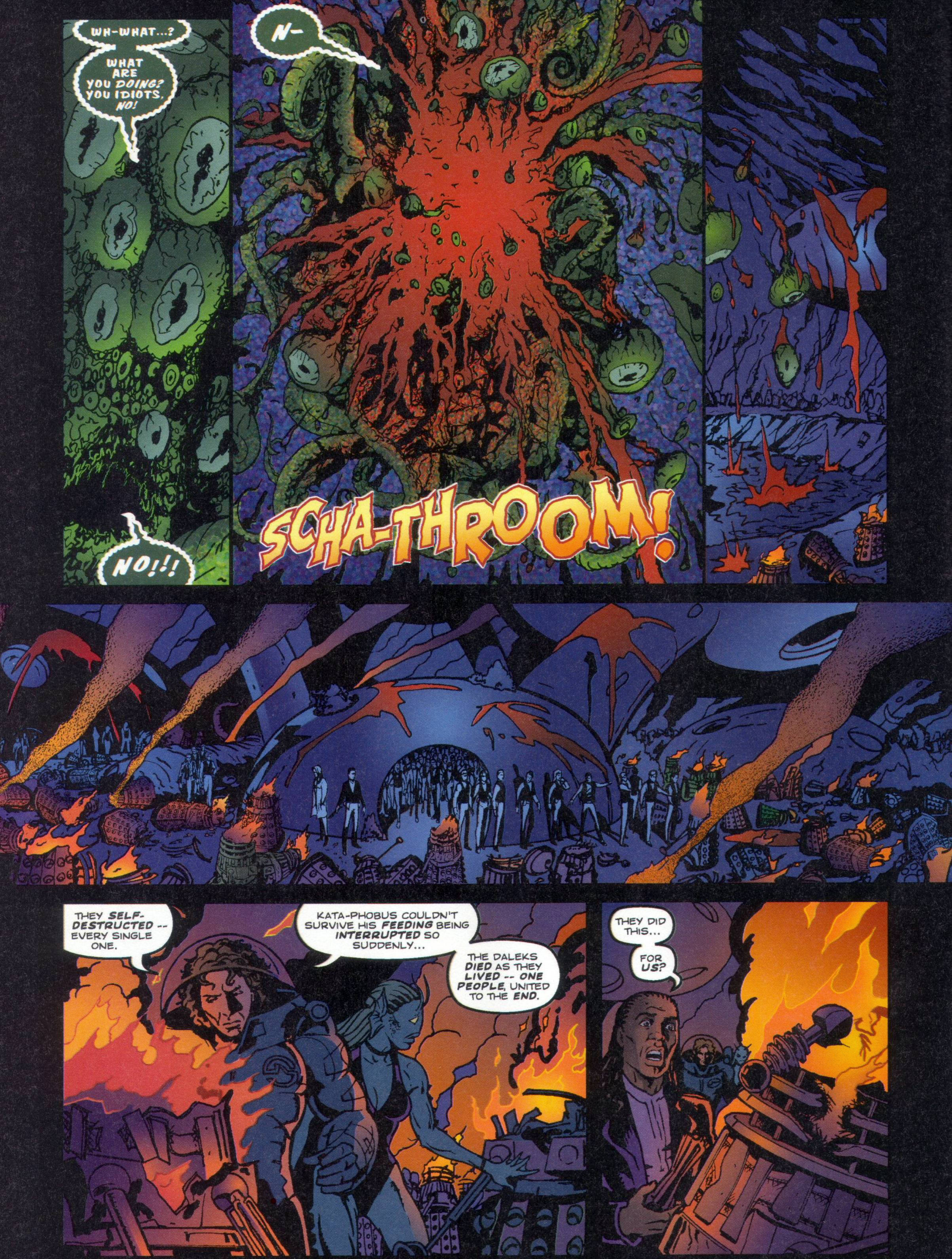
SCOTT GRAY - STORY **LEE SULLIVAN** - ART
ADRIAN SALMON - COLOURING **ROGER LANGRIDGE** - LETTERING
CLAYTON HICKMAN & ALAN BARNES - EDITORS

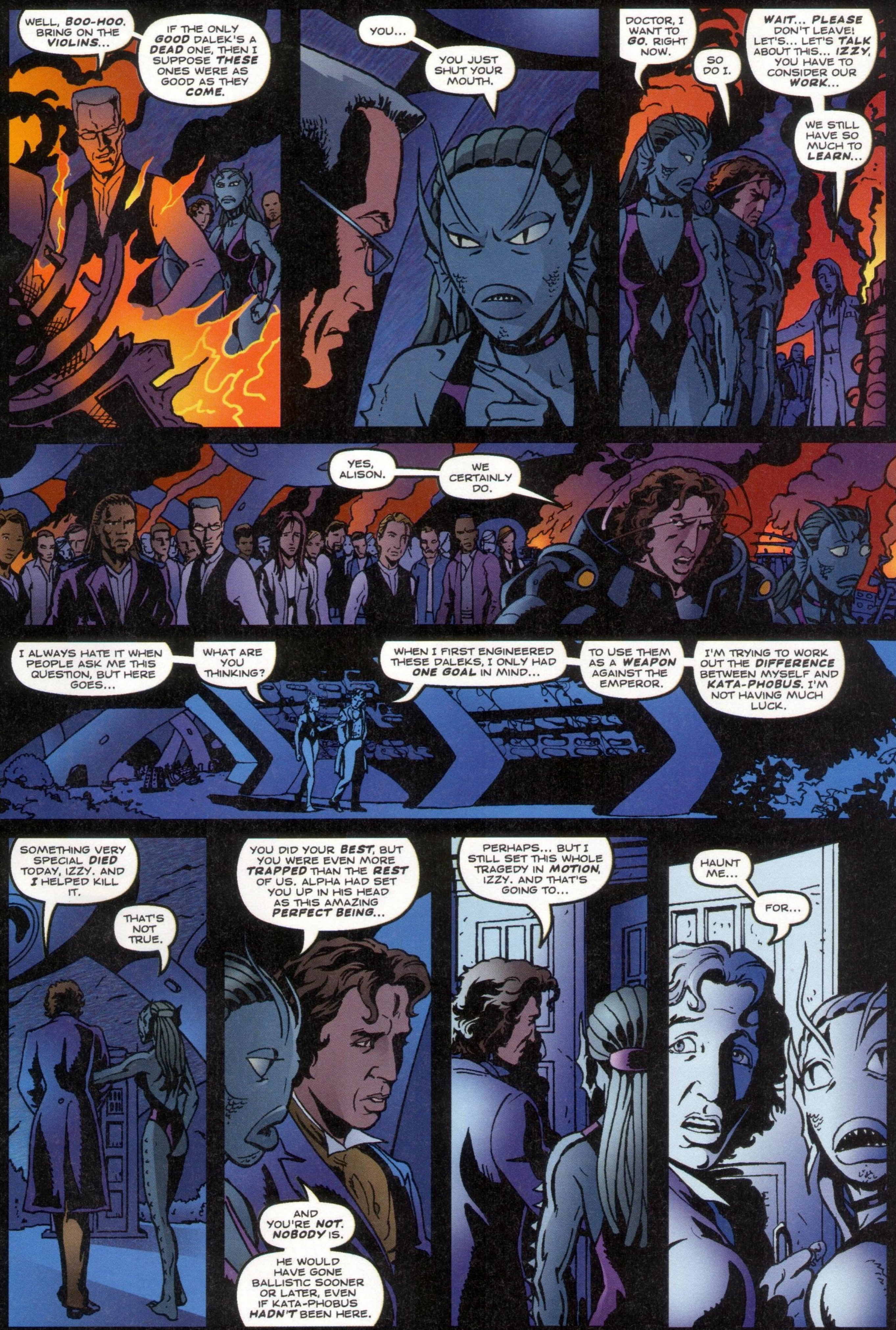
OH, SKILLFULLY DONE, DOCTOR - BUT THAT'S YOUR ONLY SHIELD GONE NOW...
HOW LONG CAN YOU AVOID YOUR CREATION'S WRATH?
CH-CHOOM!
DID YOU FIND AMUSEMENT IN MY DEVOTION TO YOU, DOCTOR?
DID YOU LAUGH WITH YOUR HUMAN ALLIES WHEN YOU PLANNED MY PEOPLE'S DESTRUCTION? DID YOU?
SZRAKK!
I'M SORRY, ALPHA... I WAS TRYING TO HELP YOU...
...BUT I KNOW YOU'LL NEVER BELIEVE THAT NOW.
ALPHA, STOP -- YOU FOOL, HE'S MANEUVERING YOU. LOOK WHERE YOU'RE AIMING --
DON'T F-
SZZRAKK!
AAIEGGH!
YOU IGNORANT LITTLE MUTANT, YOU HURT ME!
YOU HURT ME!!!

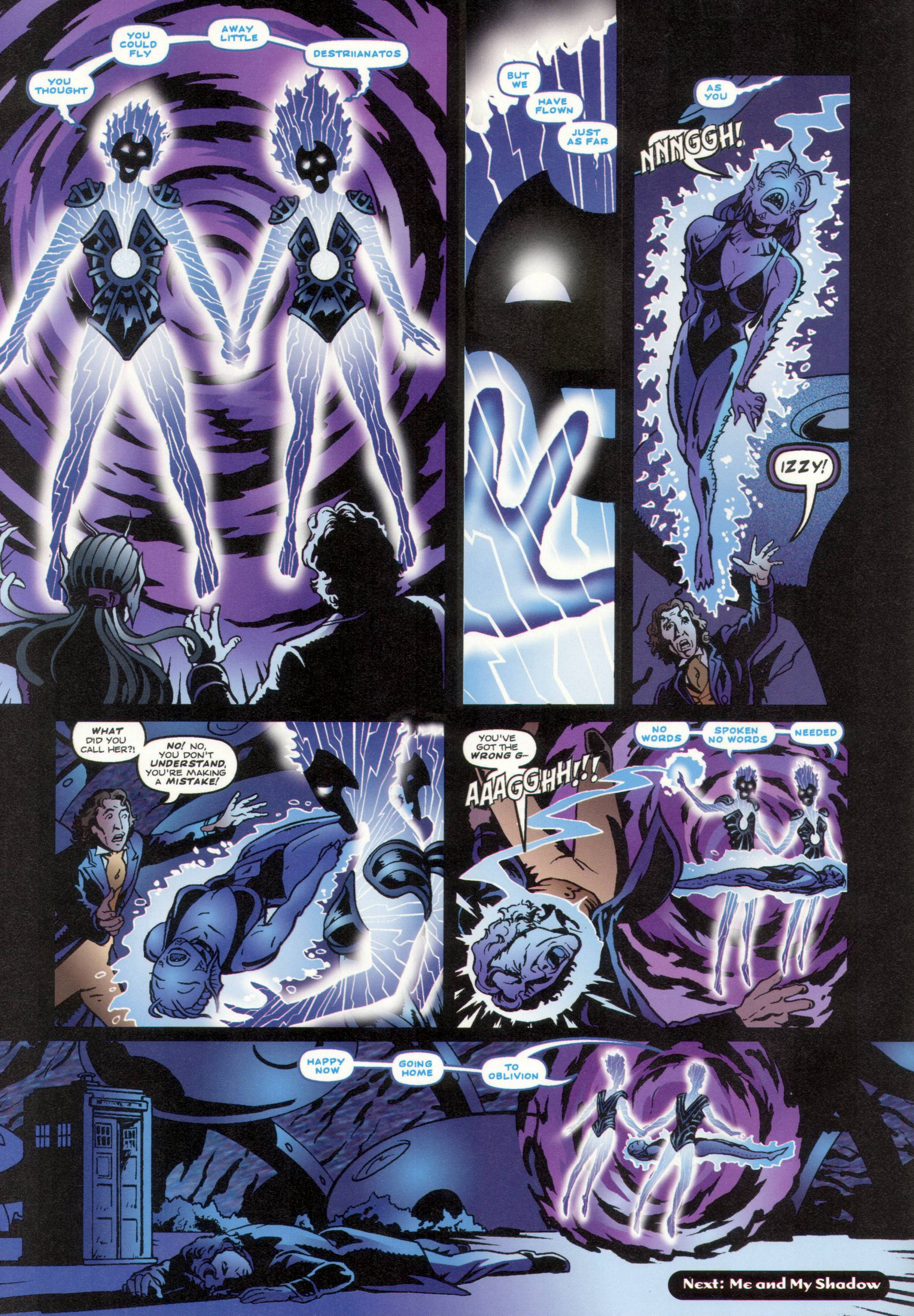

WWHAAA?!!
OKAY... I'M BACK...
WH-WHAT HAVE I M-MISSED...?
ALPHA'S TRYING TO KILL ME. THE VERY LARGE THING EGGING HIM ON CALLS ITSELF KATA-PHOBUS.
BREEP
BUT I'VE JUST NOTICED THAT YOU FINISHED YOUR END OF THE JOB...
...SO WE'VE STILL GOT A CHANCE!
BREEP
K-SKRASHH!
AAUNGH!
NOT EXACTLY HOW I'D ENVISIONED USING THE LEVITATOR, BUT IT DID THE TRICK...
THEY'RE BOTH ONLY STUNNED — COME ON, LET'S MAKE THE MOST OF THIS...
...AND HIGH-TAIL IT BACK TO THE SURFACE!
AND WHAT DO WE DO THEN?
ANY IDEAS GRATEFULLY ACCEPTED...


WH--T'S TH- SITU-T-ON TH-RE? ID-NTI-FY Y-RS-LV-S...
JULIUS OTAGO, CAPTAIN OF THE SURVEY SUBMARINE ARGUS. MY SHIP WAS DESTROYED BY A DALEK ASSAULT SQUADRON...
THEO RANKIN, SIR. PLEASE TRACE THIS SIGNAL, I DON'T KNOW HOW LONG I CAN KEEP TRANSMITTING...
THE CREW HAVE BEEN TAKEN PRISONER IN THEIR HIVE, HIDDEN INSIDE THE ASAMDA RIDGE.
WH-T DO Y-U M--N, "H-VE"?
I ESTIMATE EIGHT THOUSAND DALEKS STATIONED HERE, SIR, MORE POWERFUL THAN ANY WE'VE ENCOUNTERED BEFORE.
WE NEED THE MILITIA HERE NOW – THE SURVIVAL OF THE ENTIRE COLONY DEPENDS ON IT...
CAPTAIN, SOMETHING'S HAPPENING -- THE DALEKS ARE LEAVING! THEY'RE HEADING FOR THE BAY...
HUH?
GUESS SOMETHING ELSE GOT THEIR ATTENTION...
"YEAH... WONDER WHAT?"
STOP FIGHTING, ALL OF YOU! LOOK!
LOOK...
GOOD EVENING, CITIZENS OF AZHRA KORR. I TRUST YOU'RE ALL WELL.
WHAT I'M ABOUT TO DO WOULD BE FAR EASIER WITH YOUR COOPERATION. BUT YOUR LEADER HAS JUST INJURED ME, AND... WELL...
NOW I'M SIMPLY FAMISHED.
I'VE ALWAYS HAD QUITE AN APPETITE, YOU SEE. AFTER I'D CONSUMED THE LAST REMAINING MEMBERS OF MY OWN SPECIES, I WAS FORCED TO LOOK ELSEWHERE FOR SUSTENANCE.
PSYCHOKINETIC ENERGY WAS TOP OF THE MENU...
AAIIKK!
<-<ANNOT...
<ANNOT MOVE...


I COULD SENSE YOUR POTENTIAL AS PSIONIC GENERATORS, SO I SUMMONED YOU HERE. I GAVE YOU ENOUGH TIME TO REPRODUCE IN SUFFICIENT NUMBERS...
I SUPPOSE YOU COULD SAY I'VE BEEN FARMING YOU...
...AND NOW IT'S TIME FOR THE HARVEST.
N-N-NO...
AHHH... THAT'S SO MUCH BETTER!
DON'T WORRY -- THIS WON'T KILL YOU, JUST LEAVE YOU A LITTLE DRAINED. YOUR POWER WILL ENABLE ME TO OBLITERATE EVERY LAST HUMAN FROM MY WORLD...
I THINK I'LL START WITH THE ONES IN FRONT OF ME...
M-MY PEOPLE... HEAR ME...
WE C-CAME TO THIS WORLD SEEKING FREEDOM. AND WE FOUND IT...
THE FREEDOM TO L-LIVE IN PEACE... TO CHOOSE OUR OWN PATH...
WE MUST N-NEVER BE SLAVES AGAIN... WE M-MUST NEVER BE WEAPONS AGAIN...
W-WE HAVE... ONLY ONE PATH LEFT TO US NOW...
WE MUST... HAVE THE COURAGE TO TAKE IT.
KA-CHOOM!
SC-THRAMM!
WH --?!
TH-KROOM!
SKR-CHOOM!
TH-TROOM!
KA-THRAMM!


WH-WHAT...?
WHAT ARE YOU DOING? YOU IDIOTS, NO!
NO!!!
N-
SCHA-THROOM!
THEY SELF-DESTRUCTED -- EVERY SINGLE ONE.
KATA-PHOBUS COULDN'T SURVIVE HIS FEEDING BEING INTERRUPTED SO SUDDENLY...
THE DALEKS DIED AS THEY LIVED -- ONE PEOPLE, UNITED TO THE END.
THEY DID THIS...
FOR US?


WELL, BOO-HOO. BRING ON THE VIOLINS...
IF THE ONLY GOOD DALEK'S A DEAD ONE, THEN I SUPPOSE THESE ONES WERE AS GOOD AS THEY COME.
YOU...
YOU JUST SHUT YOUR MOUTH.
DOCTOR, I WANT TO GO. RIGHT NOW.
SO DO I.
WAIT... PLEASE DON'T LEAVE! LET'S... LET'S TALK ABOUT THIS... IZZY, YOU HAVE TO CONSIDER OUR WORK...
WE STILL HAVE SO MUCH TO LEARN...
YES, ALISON.
WE CERTAINLY DO.
I ALWAYS HATE IT WHEN PEOPLE ASK ME THIS QUESTION, BUT HERE GOES...
WHAT ARE YOU THINKING?
WHEN I FIRST ENGINEERED THESE DALEKS, I ONLY HAD ONE GOAL IN MIND...
TO USE THEM AS A WEAPON AGAINST THE EMPEROR.
I'M TRYING TO WORK OUT THE DIFFERENCE BETWEEN MYSELF AND KATA-PHOBUS. I'M NOT HAVING MUCH LUCK.
SOMETHING VERY SPECIAL DIED TODAY, IZZY. AND I HELPED KILL IT.
THAT'S NOT TRUE.
YOU DID YOUR BEST, BUT YOU WERE EVEN MORE TRAPPED THAN THE REST OF US. ALPHA HAD SET YOU UP IN HIS HEAD AS THIS AMAZING PERFECT BEING...
AND YOU'RE NOT. NOBODY IS.
HE WOULD HAVE GONE BALLISTIC SOONER OR LATER, EVEN IF KATA-PHOBUS HADN'T BEEN HERE.
PERHAPS... BUT I STILL SET THIS WHOLE TRAGEDY IN MOTION, IZZY. AND THAT'S GOING TO...
HAUNT ME...
FOR...


YOU THOUGHT
YOU COULD FLY
AWAY LITTLE
DESTRIIANATOS
BUT WE HAVE FLOWN
JUST AS FAR
AS YOU
NNNGGH!
IZZY!
WHAT DID YOU CALL HER?!
NO! NO, YOU DON'T UNDERSTAND, YOU'RE MAKING A MISTAKE!
YOU'VE GOT THE WRONG G—
AAAGGHH!!!
NO WORDS
SPOKEN NO WORDS
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HAPPY NOW
GOING HOME
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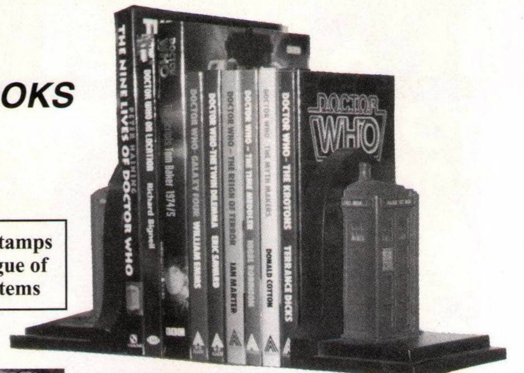

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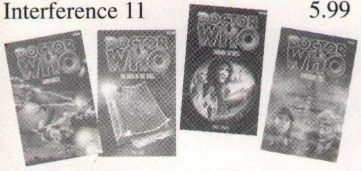

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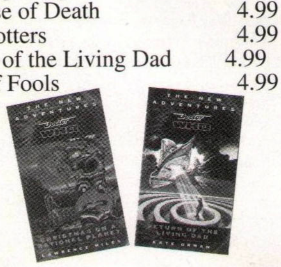

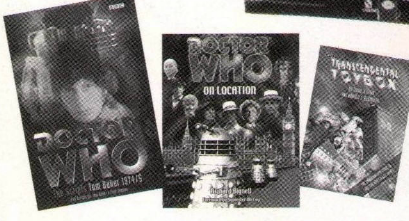

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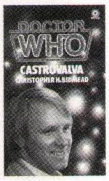

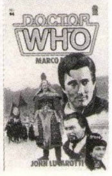

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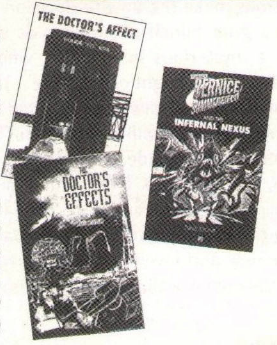

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It's the end, but ...

by **The Watcher**

Say what you like about Terry Nation, but you always know what you're getting. All the major *Doctor Who* scriptwriters can be distinguished by their little trademarks: Robert Holmes, for example, has a penchant for conmen, gun-runners and bureaucratic satire, while Malcolm Hulke displays a weakness for Cold War polemics and marauding reptiles. Bob Baker and Dave Martin are entranced by weird alien lifecycles, dodgy astrophysics, and the notion that hospital receptionists invariably believe Gallifrey to be in Ireland. But if there's one writer whose magic formula is positively mathematical in its precision, then it's surely Terry Nation.

Terry Nation scripts simply must have a Tarrant in them

What's lovely about the opening episode of practically any Nation story is that it's more or less interchangeable with any other. I don't mean this as a criticism; on the contrary, I find the resultant cosiness deeply endearing. In this respect, if in few others, Nation is not unlike another of my favourite writers, Jane Austen. Austen is renowned for impeccable plotting and memorable characterisations, but there always lurks the suspicion that if you were to rip out the pages of her six major novels and mix them up together, you'd end up with six perfectly readable new ones.

So come with me now, as we plot a course through the classic Terry Nation Part One. The curtain rises on a spooky, desolate environment. A mysterious, haggard figure (a suicidal Roboman, an astronaut pursued by Exxilons, a malfunctioning android soldier, a Kaled patrol) looms out of the mists and stumbles through the wasteland before coming to a grisly end. Then the TARDIS materialises, and is promptly cut off from the Doctor and his companions by a rock-fall, or a collapsing girder, or an invisible forcefield, or a bubbling alien fungus. Forced thus to explore, our heroes make the gruesome discovery of a dead body – it's either the figure we met earlier, or else it's a Thal pilot, a slave in a makeshift grave, a dissolved Voord, or in the immortal words of William Hartnell, a 'setisolidified' Magneton. Our heroes make the unwise decision to split up, whereupon the Doctor meets a grim bunch of humanoids who are on a do-or-die mission to defeat a mysterious enemy (oh, who could it possibly be? Perhaps the title of the story might offer a clue ...).

The Doctor's companion, meanwhile, is stalked through the mists by an ominous, shambling figure who will later turn out to be an unaccountably faithful and self-sacrificing comrade, usually boasting a name of two syllables (Wester, Bellal, Sevrin, Tyssan, Tyler), and a voice uncannily like that of Zippy from *Rainbow*. But before any such revelation can be made, the episode ends with the dramatic arrival of the Daleks, bursting onto our screens from some new and inventive hiding-place: rising from the river Thames, crashing through a wall, edging gingerly from beneath a sand-dune (while coughing – hardly the most dramatic cliffhanger of all time, that one) or, most remarkably, being spray-painted into visibility by the Doctor and his allies.

And there's one crucial element we have yet to add to the final mix if we're to achieve the coveted seal of authenticity, and that, quite simply, is a character called Tarrant. Bestriding the worlds of British telefantasy (and in particular the worlds of Terry Nation) like a veritable Titan – albeit one with a rather mundane surname – the Tarrant is an essential ingredient in any successful show. Telefantasy's premier Tarrant is of course Nation's celebrated *Blake's 7* regular Del Tarrant; whether his first name really was an abbreviation of 'Derek' we'll probably never know, but it seems unlikely given that Nation's space-age characters are invariably blessed with monosyllabic monikers like Dag, Bret, Roj and Ven. In one memorable episode we even get to meet Tarrant's brother Deeta, a wavy-wigged fellow who shares most of his sibling's winning attributes – that infuriating slack-jawed smile, that gruff no-nonsense voice, that questionable dress-sense, and of course that ultimately fatal inability to cut the mustard in a shoot-out.

But neither Del nor Deeta are even close to being the first Tarrants to have sprung from Mr Nation's fertile brow. In fact, they aren't even the first Tarrants in *Blake's 7*, whose very first episode showcases the treacherous perfidy of one Dev Tarrant, a character who allows Jeremy Wilkin to reprise the expertly-wielded sinister blondness he had previously displayed as Kellman in our very own *Revenge of the Cybermen* (same director, you know). And long before Dev there was the unforgettable Jill Tarrant, a character who did much to enhance the reputation of that Season Eleven classic *Death to the Daleks*. While the radical feminist newcomer Sarah-Jane Smith was busy stamping on the sensitive frenum of *Doctor Who*'s traditional atmosphere of repressive patriarchy, it was comforting to have someone like Jill Tarrant of the Marine Space Corps to soothe our brows and protect our parrinium from undue harm. Other than that, she's arguably the most useless character in the history of writing.

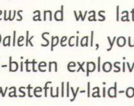
And it doesn't end there – once you scratch the surface, these Tarrants come pouring out from the most unexpected sources. If you've ever had the good fortune to read *Daleks: The Secret Invasion*, that triumphant short story by Nation which originally appeared in *The Evening News* and was later reprinted in that triumphant short book *Terry Nation's Dalek Special*, you'll doubtless recall a brief but pivotal scene starring hard-bitten explosives expert Major Tarrant. In the space of one transient and wastefully-laid-out page, this fellow proceeds to distinguish himself as a Tarrant among Tarrants, deploying classic Nation vocabulary ('neutronic devices', 'any attempt to pierce the casing', 'equivalent of half a million tons of TNT') with devastating aplomb. *Daleks: The Secret Invasion* is otherwise remarkable for a scene in which Harold Wilson and Roy Jenkins implore some pre-teen children to save London from the Daleks.

As far as I know, the only telefantasy Tarrant of any note to be created by someone other than Terry Nation is Dr Anne Tarrant, a semi-regular character in that justly legendary series *Doomwatch*. But there are plenty of other also-rans or, if you will, *Tarrants manqués*. Consider the following: there's Dal Garrant (*Destiny of the Daleks*), Tel Varon (*Blake's 7*), Tarron (*The Keys of Marinus*), Taron (*Planet of the Daleks*), an Emm of Taranium (*The Daleks' Master Plan*), and of course Gag Halfrunt (*The Hitchhiker's Guide to the Galaxy*).
I mean, I could go on ... (That's enough Tarrants – Ed.)

DWM

The Final Test

Quake with terror as ye face The Watcher's diabolical quiz (though we reckon he just copies the questions out of *Brain Teasers and Mind Benders*) ...



What connects:

1 *The Romans*, *The Myth Makers* and *The Visitation*?
2 Mr Sin, Agella, Timanov [pictured] and Light?
3 Zeta Minor, the Fourth Doctor, an alien parasite (or possibly the Master)?
4 *The Time Meddler*, *Earthshock* and *The Caves of Androzani*?
5 Mavic Chen, Davros, Safran and Mawdryn?
6 Ian, the Doctor and Rebec?

Answers from the issue before last

1 Each has appeared in his own right in non-*Doctor Who* writing: Harkaway in the *Ensign* comic (as revealed in *The Mind Robber*), Chronotis in Douglas Adams' *Dirk Gently* stories, and Richard Mace in three BBC Radio plays by Eric Saward
2 According to their respective story titles, they all inspire 'Terror'
3 Each story saw the introduction of a new opening title sequence
4 The actors who played them (William Russell, John Hollis, James Garbutt and David Neal) are all members of the Council of Krypton in the 1978 *Superman* movie
5 At five letters apiece, they are the three shortest *Doctor Who* story titles!
6 All were voiced, uncredited, by the story's director (Michael Briant provided documentary voiceovers in both *Colony in Space* and *Revenge of the Cybermen*; Chris Clough voiced Fifi in *The Happiness Patrol*; Alan Wareing voiced the third God in *The Greatest Show in the Galaxy*)

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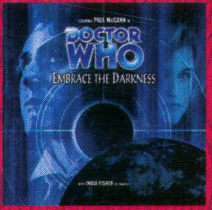
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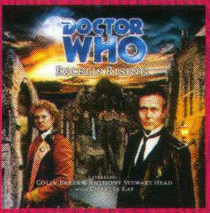
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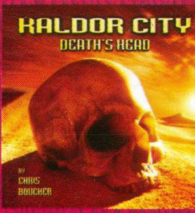
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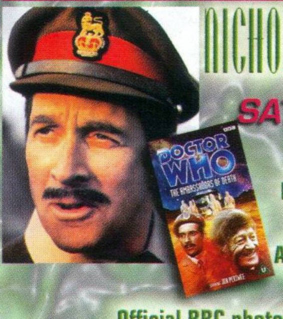
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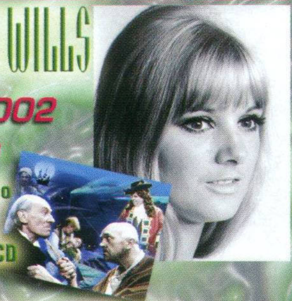

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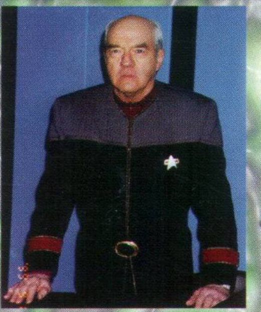

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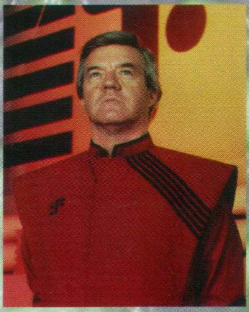

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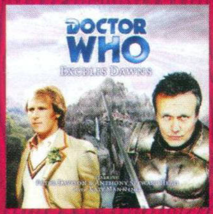
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